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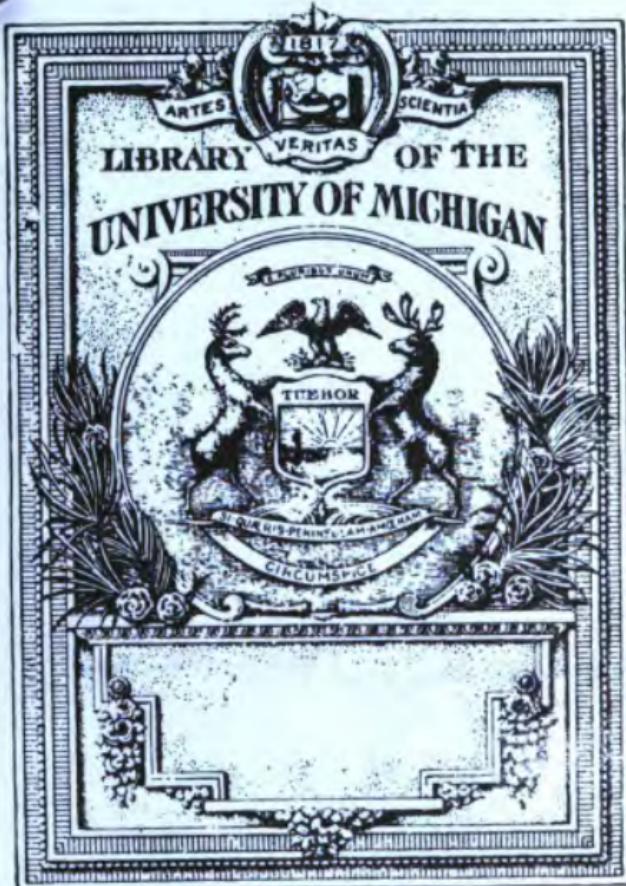
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THE GIFT OF
Harriet C. Jameson

ORARE
(To Work is to Pray)

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J. B. KNOPF

NEW YORK



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THE
COMPLETE
ITALIAN MASTER:

CONTAINING
THE BEST AND EASIEST RULES FOR ATTAINING
THAT LANGUAGE.

TO WHICH ARE ADDED,
AN INTRODUCTION TO ITALIAN VERSIFICATION;
EXTRACTS FROM THE ITALIAN POETS; &c. &c.

THE WHOLE PROPERLY ACCENTED, TO FACILITATE THE
PRONUNCIATION OF LEARNERS.

By SIGNOR VENERONI,
ITALIAN SECRETARY TO THE FRENCH KING.

A NEW EDITION,
CAREFULLY REVISED, CORRECTED, AND IMPROVED,
By A. RONNA.

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P R E F A C E.

WHEN we reflect on the number of great men whom Italy has produced since the glorious age of Leo X; as well as on the pleasure and instruction to be obtained by visiting that beautiful country; and consequently the necessity of understanding the Italian language, to make such visit profitable; and farther, when it is considered, that the authors of Italy constitute a fund of every kind of elegant and polite literature; it is not surprising that the Grammars, &c., written to promote the knowledge of this language, have so greatly multiplied: for without a proper acquaintance with its idiom, all the treasures of Italian learning and literature; all the discoveries and inventions of genius and industry in that nation, would be lost to the rest of mankind.

For these reasons, the editor originally undertook to present to the English student, and in an English dress, VENERONI'S ITALIAN GRAMMAR; a work then, as now, justly considered as far surpassing all other introductions to that elegant language; but with such corrections, improvements, and additions as were necessary to render it conformable to the English idiom: these improvements consisted of an Introduction to Syntax; an Essay on Italian Poetry, or Versification; the different Compositions in Verse, and Poetical Licences; a Treatise on compound Words, Capitals, and Punctuation; and finally, a Discourse on Expletives, the energy and beauty of which constitute a great part of the merit of most languages.

But, *non omnia possumus omnes*. Such is the very high reputation of VENERONI'S GRAMMAR on the Continent, and so great the number of those who wish to be able not only to understand, but to speak the Italian language, with correctness

rectness and purity, that very material additions and observations upon that work have been published since our first edition of it. This consideration has induced us to combine in every succeeding edition the fruits of our own inquiries and studies, with those of learned foreigners. We have likewise added some new Grammatical observations on the Italian language; with Remarks on the Letters of the Alphabet; new Dialogues, Phrases, &c. &c.; and the Italian words are also properly accented, to facilitate the pronunciation to learners. After all, we must not take upon us to say that it is impossible any better edition of this Work should ever appear; but this we may safely affirm, that it will be long before VENERONI'S GRAMMAR of the Italian language can be carried to a higher degree of perfection than that in which we now give it, with our strongest recommendation, to the English student.

ADVERTISEMENT TO THIS NEW EDITION.

The greatest attention with regard to correctness has been bestowed upon this new edition of VENERONI'S very highly esteemed ITALIAN GRAMMAR; and the Editor believes it will be found in every respect much superior to any which have preceded it. The chapters relative to PRONUNCIATION have been particularly improved, and this important branch of the Italian language most copiously elucidated. All the treatises on the Italian Grammar have been corrected and improved, without changing the order fixed by MR. VENERONI. The Selections in Prose have been greatly improved. A sketch of the Origin of the Italian language and Poetry has been added, and with it, many elegant Extracts from the most celebrated Italian Poets.

The EDITOR also begs leave to observe, that he has just finished the revision of a new edition of MR. BOTTAZZINI'S ITALIAN EXERCISES, referring to the Rules of this Grammar; together with its KEY; also of his ITALIAN, FRENCH, and ENGLISH DICTIONARY, in three volumes; which works he confidently trusts will be found exceedingly correct, and very materially improved.

INTRODUCTION TO THE ITALIAN TONGUE

THE most expeditious, and certainly the only sure way to understand, write, and speak, the Italian and indeed all other languages, is, to acquire the knowledge of them on the principles of Grammar.— In order, therefore, to facilitate this acquirement, more especially as it respects Ladies, and those persons unacquainted with the Latin, I shall first, in this INTRODUCTION, explain the necessary TERMS and DEFINITIONS of Grammar in general:—this being thoroughly studied and understood, I shall then proceed to explain, in the best manner I am able, the Rules of the ITALIAN GRAMMAR in particular.

An Explanation of the TERMS of Grammar.

THE first terms of Grammar are the Letters. There are twenty-two letters in the Italian tongue, viz. *a, b, c, d, e, f, g, h, i, j, l, m, n, o, p, q, r, s, t, u, v, z*.

The Italians do not make use of *k, w, x, y*.

The letters are divided into vowels and consonants.

The vowels are, *a, e, i, o, u*. They are called vowels, from their forming a perfect sound without the assistance of any other letter, as *a* is pronounced single: *e*, the same; and in like manner the other vowels.

The consonants are the remaining letters, *b, c, d, f, g, j, l, m, n, p, q, r, s, t, v, z*. We give them the name

of consonants, because we cannot pronounce them without the help of a vowel, either before or after them: example, *b* is pronounced as if there were a *b* and *e* together, or *be*; *f*, as *ef*, and so of the rest.

H, especially at the beginning of a word, is not considered properly a letter, and therefore is never pronounced in Italian; yet the use made of it in the middle of words, is greater than most people imagine. See what we say of it in treating of the pronunciation of consonants.

It is the mixture of the letters, that generally forms the different words which every language is capable of producing; and that some order may be observed in the infinite number of words, they have been reduced to ten parts of speech, though most Italians reckon no more than eight.

A speech is composed of sentences.

Sentences are composed of words.

Words of syllables.

Syllables of letters.

Letters are certain marks or characters, which serve to form the syllables and words, as *a*, *b*, *c*, *d*, *e*, &c.

A syllable is a word, or part of a word pronounced with a single sound, and composed of one, two, or three letters, as, *astrologo*, an astrologer, is composed of four syllables, *as-tró-lo-go*, the second of which is composed of three letters, and the rest of two. *A-mo*, I love, is composed of two syllables, the former of a single letter, and the latter of two.

Sometimes a word contains but one syllable, and then we call it a monosyllable (a term of Greek derivation), that is to say, having but one syllable; as, *re*, a king; *me*, me; *te*, thee, &c.

A word consists either of one or more syllables; as, *re*, *amore*.

A sentence is composed of several words, forming a complete sense; as, *per ben parlare Italiano, bisogna parlare Toscano, e pronunciare come i Romani*; to speak good Italian, we must speak as they do in Tuscany, and pronounce as they do at Rome.

A speech, or discourse, is composed of ten parts: these are—the Article, Noun, Adjective, Pronoun, Verb,

Verb, Participle, Adverb, Preposition, Conjunction, and Interjection. Every word is reducible to either one or other of these parts of speech, the particulars of which will be found in the following explanation. Those who admit but eight parts of speech, reject the Article and Adjective.

An Explanation of the PARTS of Speech.

In order easily to understand a language, we should endeavour to obtain a perfect knowledge of the parts of speech, and their meaning; otherwise it is impossible ever to understand, or speak it correctly. According to the preceding order, I should begin with the article; but, that I may be the better understood, I shall commence with the Noun.

Of NOUNS.

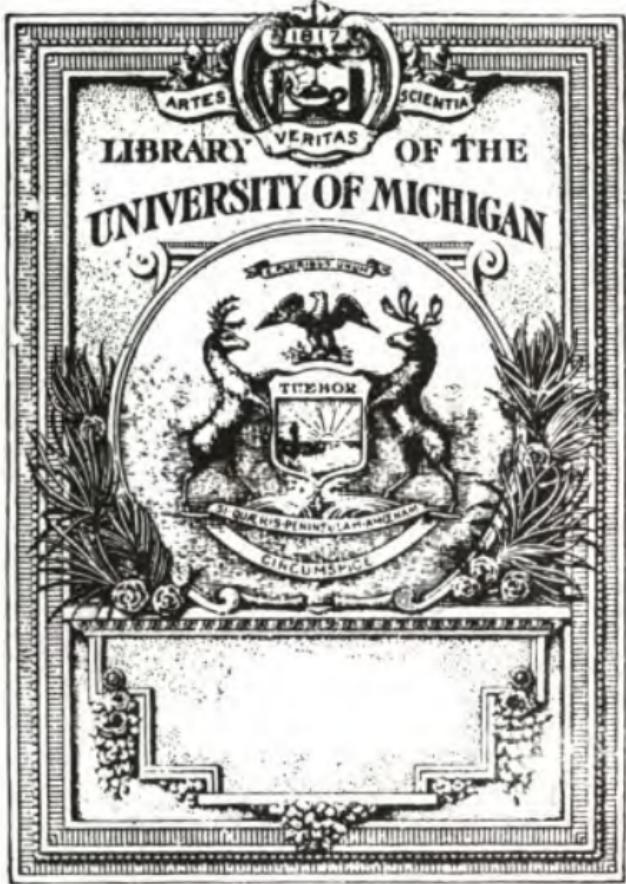
A NOUN is a word which serves to name and distinguish some thing: as, *Dio*, God; *ángelo*, an angel; *úomo*, a man; *ciélo*, heaven; *térra*, earth; *cavállo*, a horse; *libro*, a book; *cappélico*, a hat; *távola*, a table; *páne*, bread; *víno*, wine, &c.

There are two sorts of nouns; one is called a noun-substantive, and the other a noun-adjective.

The noun-substantive is that which subsists by itself, or which by itself alone so clearly expresses the thing named, that we immediately understand it; as, heaven, earth, the king, a horse, a book; we know the meaning of the words heaven, earth, the king, &c.

The noun-adjective is a word which denotes the qualities of the substantive; as, great, *gránde*; fine, *bélico*; little, *piccolo*; red, *róssu*: we know not what is great, fair, little, or red, unless we join a substantive to it; as, a great book, *un gran libro*; a fine book, *un bel libro*; a little book, *un piccolo libro*; a red book, *un libro róssu*; a great hat, *un gran cappélico*; a fine hat, *un bel cappélico*; a little hat, *un piccolo cappélico*; a red hat, *un cappélico róssu*.

Every noun is either of the masculine or the feminine gender, there being no neuter in Italian.



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and *lo* denote the masculine, and *la* the feminine; so that in saying *il piede*, the foot, the article *il* shows it is of the masculine gender.

In like manner, if a person should ask of what number any other word is, the question could not always be resolved, without putting the articles *il*, *lo*, *i*, or *gli*, before it, to mark the singular or the plural number.

* * Observe, that when an article comes before a word beginning with a vowel, the last letter of the article must be cut off; that is to say, you retrench the vowel at the end of the article, and in the place of it you put an apostrophe, which is made thus ('). Example; in prefixing an article to *amore*, *anore*, *áнима*, you must not pronounce or write *lo amore*, *lo onore*, *la áнима*; but *l'amore*, *l'onore*, *l'áнима*, &c.

In this manner you retrench the vowel in other cases; *dell'amore*, *dell'onore*, *dell'áнима*; *all'amore*, *all'onore*, *all'áнима*; *dall'amore*, *dall'onore*, *dall'áнима*.

Of PRONOUNS.

A PRONOUN, which the Italians call *Pronóme*, or *Vicenóme*, is a declinable part of speech; so named, because it is used instead of a noun. There are seven sorts of pronouns; namely,

Pronouns

Personal,	Interrogative,
Conjunctive;	Relative,
Possessive,	Improper.
Demonstrative,	

Of Pronouns Personal.

THE pronoun personal marks the three persons; namely, the first, second, and third, as well in the singular as plural.

The first person is he, or she, who speaks; and it is expressed by *I*, *io*; *we*, *nósi*.

The

The pronoun personal *io*, marks the first person singular; as, I speak, *io párlo*; I sing, *io cánto*; I believe, *io crédo*; *nói* marks the first person plural; as, we speak, *nói parlámo*, &c.

The pronouns personal *I*, *io*; *we*, *nói*; belong as well to the masculine gender as to the feminine; so that a woman as well as a man says, I sing, *io cánto*; I see, *io védó*: we sing, *nói cantámo*; we see, *nói vedámo*, &c.

The second person is that to whom we speak; and it serves also for the masculine and feminine; viz. thou, *tu*, in the singular number; you, *nóis*, in the plural; example, thou speakest, *tu púrás*; thou dost sing, *tu cántas*: you speak, *nóis parláte*; you sing, *nóis cantáte*, &c.

The third person is that of whom we speak; namely, he, *egli*, for the masculine; she, *élla*, or *essa*, for the feminine; and, in the plural, the masculine makes *églino*, they; the feminine, *elléno*; as, he speaks, *egli párla*; he sings, *egli cánta*: she speaks, *élla párla*; they speak, *églino párлано*, m. *elléno*, or *esse párлано*, f.

* * * Observe, that there are only *I* and *we* for the first person: there are also only *thou* and *you* for the second; consequently, every sentence in which there is neither *I*, *we*, *thou*, nor *you*, must be of the third person; as, the king is willing, *il re vuóle*; the master teaches, *il maestro inségna*, &c.; both these sentences belong to the third person, because they have neither *I*, *we*, *thou*, nor *you*.

Of Pronouns Conjunctive.

ALTHOUGH conjunctive pronouns are only an inflexion of the personal pronouns, and ought not to be treated of separately, we will, however, make a separate class of them, to follow the general custom of grammarians, which we are far from approving.

The pronouns conjunctive in Italian are *mi*, me or to me; *ti*, thee or to thee; *si*, himself or to himself, herself, or to herself; *ci*, us, or to us; *vi*, you, or to you; *loro*, them, or to them.

The pronouns conjunctive have a very great resemblance and affinity with the pronouns personal, as they are always put before the verb, except *lóro*; but with this difference, that the pronouns personal make the action of the verb, before which they are placed, and the pronouns conjunctive receive it; example, *io cunto*, I sing; *vóí parláte*, you speak; it is the pronouns *I* and *you* which make the action of the verbs *sing* and *speak*, before which they are placed; and consequently they are pronouns personal. But when we say, *Dio mi véde*, God sees me, it is God constitutes the action of the word *sees*, and *me* receives it. In like manner, when we say, *io vi prégo*, I pray you; *vóí ci consideráte*, you consider us; I wish to know which are the words in these two phrases that constitute the action of the verbs *pray* and *consider*? It is *I* that pray; therefore *io*, I, is the pronoun personal; and *vi*, you, is the pronoun conjunctive.

In the second phrase, *vóí ci consideráte*, you consider us; it is *vóí*, you, that is the pronoun personal, and causes the action of the verb *consider*; but the word *ci*, us, that receives it, is the pronoun conjunctive, &c.

Of Pronouns Possessive.

PRONOUNS possessive mark the possession of a thing; the pronouns possessive are *my*, *thy*, *his* or *her*, *their*, *our*, *your*: example, *my horse*; *thy hat*; *his or her book*; *my room*; *thy daughter*; *his house*; *our judgment*; *our intention*; *your wit*; *your pen*; *my children*; *my land*; *thy pleasures*; *thy actions*; *his glass*; *his chaise*; *our horses*; *our towns*; *your clothes*; *your hands*; *their father*; *their kindred*. Properly speaking, possessive pronouns are only those which are employed instead of, and without the substantive; as, *this is my book*; here *my* is not a possessive pronoun, but a possessive adjective. *Whose book is this?* *mine*: here *mine* is a pronoun. In Italian we have no different words to express the possessive pronouns and possessive adjectives, as in French and English; consequently, as they have the same sound, care must be taken not to confound them.

Of Pronouns Demonstrative.

THE pronouns demonstrative serve to point out, as it were, a particular person or thing, or persons or things ; as, *this* and *that* ; *these* and *those* : example, *this coach* ; *this woman* ; *that man* ; *these books* ; *those pictures*, &c.

Of Pronouns Interrogative.

THE pronoun interrogative is used in asking a question ; there are but three in English, namely, *who?* *what?* *which?* example, *what would you have?* *who is there?* *what woman is that?* *what do you mean?* *which man do you mean?*

Of Pronouns Relative.

A pronoun relative has reference to a thing or person spoken of before ; as, *which*, *who*, *that*, when they are not interrogatives ; example, *the book that I read* ; *the master who teaches* ; *the lesson which I study*.

Of Pronouns Improper.

THE pronouns improper are, *every*, *every one*, *all*, *any* ; or *nobody*, *none*, *several*, *some other*, &c. They are called improper, because, strictly speaking, they are not pronouns.

* * Note, that these pronouns improper are very much like adjectives, being most of them both of the masculine and feminine gender in Italian ; but as there is no such distinction as masculine and feminine in the English pronouns improper, there can be no example of them given here : so that I refer beginners to the third chapter concerning pronouns, where it will be rendered more intelligible.

The pronouns improper have also their distinction of singular and plural number ; but this, as well as the gender, cannot be explained here by examples ; it shall be done with more convenience and perspicuity in its proper place.

Of VERBS.

THE Verb and the Noun are the two principal parts of Speech.

The Noun serves to name any thing.

The Verb serves to denote every action that may be performed, by expressing the person performing, and the tense or time when performed ; as, *to laugh* ; *to love* ; *to sleep* ; *to run* ; *to nourish* ; *to die* ; *to sing* ; *to teach* ; *I love, we love* ; *I laugh, we laugh, &c.* : *I will love, we will love* ; *I will laugh, we will laugh, &c.*

The verb has neither masculine nor feminine gender ; but is distinguished by three *times* or *tenses*, viz. the *present* ; the *preterperfect*, or time past ; the *future*, or the time to come. Generally before the verb, there is a pronoun personal ; as, *I sing, he sings, we sing* ; *you dance* ; *they sing* ; *I sang, I sung, I will sing, ye shall sing*. In which examples, the difference of the time of performing the action is obvious.

The change of time or tense is, in the grammatical phrase, known by the name of *conjugation*.

The conjugation of verbs is composed of four parts, viz. of moods, tenses, persons, and number.

Of MOODS.

A Mood is a grammatical term, used to express the internal operation of the mind and will, and the different ways and manners of acting.

Now this may be done after five manners or moods, and these moods are called indicative, imperative, optative, subjunctive, and infinitive.

The indicative, or demonstrative, as others call it, is the first mood : it shows and declares simply and absolutely, and without any condition, the thing signified by the verb ; as when I say, *I sing, I have sung, I will sing*, one may plainly perceive that there are, in these three examples, the time present, past, and to come : without our being obliged to inquire, whether this verb depends on some particle, or mark, as *that, provided that,*

that, &c. in which case, the verb would not be in the indicative, but in the subjunctive.

The Imperative marks the action of the verb in commanding and forbidding: example, *sing you, do not sing; go thou, do not go.* It is obvious that, in the foregoing examples, the person speaks either in the way of command or prohibition; and, of course, in the imperative.

The Optative expresses the action of the verb by wishing and desiring; as, *would I had five hundred pounds a year; could I but go to Rome; had I but that, how happy should I be!*

The Subjunctive or conjunctive, is so called, because it is generally used with conjunctions before it; such as, *that, although, to the end that, provided that:* example, *my master is willing that I do my duty; although he says that I may write; provided that he come; he desires that I may sing.* The verbs, *do, say, write, come, and sing*, which follow the conjunctions, are of the subjunctive mood.

The manner of applying conjunctions to verbs will be illustrated when we come to speak of the syntax of verbs, in the second part of this Grammar, to which we refer the reader.

The Infinitive represents the action of the verb, without marking either the number or person; as, *to love, to write;* one cannot tell by what number of persons this action, *to love, or to write,* is to be done, nor who is to do it.

Of TENSES.

VERBS have properly but three tenses; the present, the preter, and the future.

The Present denotes a thing done at the very time we are speaking; as, *I sing, you sing, &c.*

The Preter, or time past, denotes an action which is no longer present; as, 1. *I was singing: 2. I sang: 3. I have sung: 4. I had sung.*

These four examples plainly show that an action may be passed in four different manners, which is the reason that

that there are four different tenses which mark the time past; they are,

- | | |
|--------------------------------|--------------------------|
| 1. The preterimperfect | 3. The preterperfect. |
| 2. The preterperfect definite. | 4. The preterpluperfect. |

The Preterimperfect serves for the actions which were present at a certain time; example, *I was singing when you came in*: the word, *I was singing*, shows that the action of singing was doing when you came in.

The English language has not a proper and exclusive form corresponding to the Italian or Latin preterimperfect, but in the phrase, *I was singing when you came in*: although the expression *I was singing*, may be employed also in other instances besides this, it does, however, in this instance convey the idea of the imperfect Italian present; that is, the English definite sense must be translated into the Italian imperfect, when it conveys, as to time, the same idea as the expression, *I was singing*, does in the above-quoted instance.

The Preterperfect definite marks and defines the time, the year, or the day, when the action was done; as, *I sung yesterday*; *I spoke to the king last year*.

We also make use of this tense, in telling or relating any action: example, *last year the king took the field; he made himself master of several towns, and conquered whole provinces; he defeated the enemy, who made a vigorous defence; he struck a terror into his neighbours, and at last forced them to accept of such a peace as he pleased to prescribe*. All the verbs of this example are in the preterperfect definite.

Those who do not understand Latin, have some difficulty to distinguish the preterimperfect from the preterperfect definite: in order to comprehend this matter, attend to the two following observations.

* * 1. That the preterimperfect may be applied to a time past, or to that which is still in being. By the time still in being, or not quite past, we are to understand a day, a night, a week, a month, a year, the age we live in.

By the time past, or that which is no more, we understand yesterday, the day before yesterday, last week, last month, last year, last century. Hence we may use the

the preterimperfect thus : *I was writing to-day, I was singing this week, I was reading this month.* On the contrary, the preterperfect definite is applied to the time past, and never to that still in being : we may say, *I wrote yesterday ; I read last week ;* but we must not say, *I wrote to-day, I read to-day.*

2. But, to make the difference between the preterimperfect and the preterperfect definite, more plain and intelligible to ladies, it is sufficient to know that the first person of the preterimperfect is always terminated in *vo*, or *va*, in Italian ; as, *amáva*, I was loving ; *cantáva*, I was singing ; *godéva*, I was enjoying, &c. The preterperfect definite never has that termination : as, *amái*, I loved ; *godéi*, I enjoyed, &c.

The Preterperfect expresses actions perfectly past ; as, *I have sung, ho cantato* ; *I have enjoyed, ho goduto.*

Observe, that we always make use of a verb and participle to express the preterperfect or compound tense ; as, *I have written, ho scritto.* It is obvious, that *ho* is the verb, and *scritto* the participle. These are expressed in Italian as well as in English ; but in Latin they make use of a single verb only.

We generally use the preterperfect to express an action done at a time which is still in being, and not entirely elapsed ; as, *I have given ; I have written ; I have spoken to-day, this morning, this week, this month, in my life-time, &c.* ; and not as some people, who confound the preterperfect definite with the preterperfect, saying, *I gave, I spoke to-day, this month, &c.*, because *to-day, this month, &c.* are times still in being, which we ought to express by the preterperfect, *I have given, I have spoken, &c. to-day, this month, &c.*

The Preterpluperfect denotes not only an action perfectly past, but likewise shows that it was over, before another action of which we are speaking, began ; example, *I had supped, when you were singing ; I had done writing, when you entered.*

Here it appears plainly that there are four preterites, or past tenses ; viz: two simple, and two compound.

The simple are the preterimperfect and the preterperfect definite, which in Italian are expressed by a single

single verb; with a pronoun personal before it; as, *leggéva*, I did read, or was reading; *leggévi*, thou didst read; *leggéva*, he did read; *lésse*, I read; *leggésti*, thou read'st; *lésse*; he read. In these examples, there is no more than one verb.

The two compound preterites are the preterperfect and the preterpluperfect; which are always expressed by a verb and a participle, as, I have written, *ho scritto*; thou hast written, *hai scritto*; he has written, *ha scritto*, &c.; I had given, *io aveva dato*; thou hadst given, *tu avevi dato*; he had given, *egli aveva dato*, &c.

The future is a tense that signifies something to come; as, I will sing, *canterò*; I will speak, *parlerò*, &c. It is either simple or compound; simple in the examples above mentioned; compound when I say, I shall have read, *avrò letto*; I shall have written, *avrò scritto*, &c.

Of PERSONS.

THE tenses of verbs are composed of three Persons.

The first is always expressed by *I* in the singular number, and by *we* in the plural; as, *I sing, we sing*.

The second person is marked by *thou* in the singular, and *you* in the plural; as, *thou singest, you sing*.

The third is *he* or *she* in the singular, and *they* in the plural; as, *he speaks, she speaks, they speak*.

Of NUMBERS.

THE tenses of the verbs have also two Numbers, the singular and the plural; singular, *I love, thou lovest, he loveth*; plural, *we love, ye or you love, they love*.

Of PARTICIPLES.

THE Participles are so called, because, although they are verbs, they partake of the nature and quality of adjectives; as, *amáto, amáta, loved*; *ornáto, ornáta, adorned*: one may say, *I loved, and I have loved; I adored*

adored, I have adored; which are verbs; we also say, *a man beloved, a woman loved, a God adored;* then those words, *loved, beloved, adored, &c.* are nouns adjective, and consequently participles, from their partaking of the nature of adjectives and verbs, and from their serving to form the preterperfect.

* * Observe, that whenever two verbs follow one another in the same phrase, and that the first is one of the tenses of the verbs *to have or to be*, the second is a participle, as, *I have seen, you have spoken, he has written, I am loved, we are commended*: the words *seen, spoken, written, loved, commended*, are participles.

The former five parts of speech, namely, the Article, Noun, Pronoun, Verb, and Participle, change their terminations in Italian: example, *il cavállo del príncipe è bello*, the prince's horse is handsome; *i caválli dei príncipi sono belli*, the princes' horses are handsome. By these two examples, you may see the change of the articles, nouns, and verbs. By the two following you will observe a change of the pronouns and participles:

Lavéstra léttera è scritta Your letter is written in *in una maniéra affetubsa* an affectionate and familiar *e famigliare* style.

Le vóstre léttere sono Your letters are written *scritte in térmíni affetuósi* in affectionate and familiar *e famigliári* terms.

The other four parts of speech admit of no alteration: as, *bene*, well, which is an adverb; *con*, with, a preposition; *che*, that, a conjunction; *oimè*, alas, an interjection: these are constantly pronounced and written in the same manner; and it may be observed, that these words have neither gender, number, case, nor time.

Of ADVERBS.

ADVERBS are words that help to express in a better manner what the verb denotes, and add more or less force and signification to it: as, *well, ill, more, plainly, better, hardly*: example, when I say, *I teach*, this expression shows what I do, that is, *I teach*; but it

it does not point out the manner how I teach. To convey this meaning, I add an adverb, thus, *I teach plainly*. We have already observed, that adverbs have neither gender, number, nor case.

There are a great many kinds of adverbs; but I shall here only give examples of two or three of the most common.

Adverbs of time: such as, *when, yesterday, to-night, to day, to-morrow, late, soon, a long while, always, never, &c.*

Adverbs of place: as, *where, here, there, above, below, towards, far, near, &c.*

Adverbs of quantity: as, *how much, how many, much, as much, little, &c.*

Of PREPOSITIONS.

PREPOSITIONS, like Adverbs, have neither gender, number, nor case; they are always prefixed to nouns, articles, and verbs, and therefore are called prepositions, from the Latin word, *præponere*, to set before; as, *upon, near, before, without, out, in, against, for*; as, *upon the house, near the palace, in the garden, against reason, in court, before the king, &c.*

* * Observe that there is a great difference between the adverb and preposition; for the adverb requires nothing after it, but the sense of it is complete without the addition of another word: example, *he teaches well, you speak learnedly, you write fast*. But on the contrary, the preposition always requires some word to follow it; for example, *you are before me, it is upon the table, they are in the garden, &c.*

* * Observe also, that the prepositions sometimes become adverbs, when we speak absolutely, and there is neither article, noun, nor pronoun, after the prepositions; for instance, *my brother walks before, he will come after, they are behind, she is near*.

In these four examples, *before, after, behind, and near*, are adverbs; but if we said, *my brother walks before his company, he will come after us, the servant is behind us, she is near us*; then, *before, after, behind, near*, are prepositions.

Of CONJUNCTIONS.

THE Conjunctions serve to join and connect words and sentences together; such as, *and, or, but, though, that, as, provided that, in short, &c.* example, *Peter or Paul, black or white; I promised it to you, but you must give it me again.*

Of INTERJECTIONS.

THE Interjections are words that make sense of themselves, and serve to express any violent emotion; as, *alas! fie! courage! halt! hush!*

*An Explanation of the CASES.**

We have already taken notice that there are five parts of speech which never change, viz. Adverbs, Adjectives, Conjunctions, Prepositions, and Interjections; for example, *prudently, prudent, and, upon, alas!* These words are always written and pronounced in the same manner, and have neither masculine nor feminine gender; neither singular nor plural number.

The five others, which are, the Article, the Noun, the Pronoun, the Verb, and the Participle, alter their termination; as, *the day; I, we; I love, I loved.*

The variation of articles, nouns, and pronouns, is called a Declension.

The change of verbs is called a Conjugation.

A declension has six variations, which are called Cases; viz. nominative, genitive, dative, accusative, vocative, and ablative.

The case, or variation of nouns, is known only by the article.

* A great part of this Treatise of Cases is applicable only to the learned, and to some foreign languages, such as French, Italian, &c.; for the English have no variation in the noun, except the genitive, as, man, man's, and none at all in the article, since they only make use of the little signs, or particles, to distinguish the cases; as of, to, for, from, &c.

I must here repeat what I have before observed when treating of the articles, viz. when an article happens to precede a word beginning with a vowel, the vowel at the end of the article is retrenched, and an apostrophe is placed in its stead.

The articles of the nominative are, *the*, both in the singular and plural in English; as, *the sun, the earth, the ladies*.

This case is called the nominative, from *nominare*, to name; because it declares the name of any thing with the article *the*, and this article, with the following noun, makes the nominative; as, *the sun, the moon, the earth, the horses, the men, the women*.

The articles of the genitive are, *of the*, and *of*: for instance, *of the sun, of the moon, of the earth, of London*.

We give the name of the genitive to this case, because it shows the author or cause of the noun of which we speak; an example will make it clearer.

When we say, *the heat of the sun*; in this example, *of the sun* is the genitive case, because the sun is the author and the cause that produced the name *heat*; and so, in the following example, *the length of the street, the father's son, the fruit of the tree, the beauty of Paris*.

The word genitive comes from *gignere*, which signifies to produce.

The dative is marked by the articles *to the* and *to*, for the singular and plural; example, *to the sun, to the prince, to London, to the men, to the houses, &c.*

The dative serves to make known to whom, or to what, we give or address the thing spoken of: as *to give alms to the poor; to write to the king, to the queen, to London, to Rome*. The word dative comes from *dare*, to give.

The accusative is like the nominative, and the articles are the same: as *the sun, the earth, the women*.

The word accusative is derived from the Latin *accusare*, to accuse.

The only difference between these two cases is, that the nominative is before the verb, and the accusative after it.

To distinguish the nominative from the accusative, you have only to remember, that the nominative names the

the person or thing that makes the action of the verb, and the accusative accuscs or names that which receives it : example, *the king loves the queen*.

The king is the nominative case, because it is the king that makes the action of loving : and *the queen* is the accusative, because it is the queen that receives the action of loving from the king.

* * Note, that the accusative is generally put after verbs active, and prepositions ; as, *I behold the sun, with the princes, for the king, &c.*

The vocative is always distinguished by the interjection *o* : it is used in calling out to a person : example, *O Peter, O Paul, &c.* Most commonly we put no article at all to express the vocative ; as, *Sir, Madam, Mary, Peter, &c.*

The word *vocative* comes from *vocare*, to call.

The ablative, in English, is expressed by the articles *from the, from, and by*.

The ablative is generally put after the verbs passive. Now, the ladies; and those who do not understand Latin, will easily know what a verb passive is, being always composed of two verbs ; the first of which is some tense of the verb *essere*, to be, and the other a participle ; so that these two together make a verb passive, after which the ablative case is put : example, *I am esteemed by the king.*

The ablative is also used after the following verbs ; *to take away, to receive, to obtain, to separate, &c.*

Examples :

To take from the . . . hands. *I have received from the prince.* *He is separated from . . . me.* *I came from . . . Italy.* } The last words
are in the abla-
tive case.

The word *ablative* derives its origin from the Latin *ablatum*, which signifies taken away ; *I am beloved by the prince. I have received a hundred pounds from the prince.*

This is the same thing as if I should say, *I have received from the prince, his love, and a hundred pounds.*

When

When the pupil is sufficiently versed in the foregoing particulars, and understands the meaning of tenses, genders, numbers, and persons, he may then be exercised in the parts of speech contained therein :

For example,

The soldiers who fight bravely for their king, are esteemed and praised by the whole kingdom.

The, is a definite article of the plural number, of the masculine gender, and the nominative case.

Soldiers, is a noun substantive, of the same number, gender, and case.

Who, a pronoun relative of the plural number, and nominative case.

Fight, a verb of the present indicative, and third person plural.

Bravely, an adverb.

For, a preposition.

Their, a pronoun possessive.

King, a noun substantive, masculine, in the accusative singular.

Are, a verb in the third person plural, and present indicative.

Esteemed, a participle.

Are esteemed, a verb passive, of the third person plural, and present indicative.

And, a conjunction.

Praised, a participle.

Are praised, a verb passive, of the third person plural, and present indicative.

By, a preposition.

All, a pronoun improper.

The, an article definite.

Kingdom, a noun substantive, masculine.

By the whole, in the ablative; because *are esteemed*, and *are praised*, are both verbs passive, and require an ablative case after them.

It will be found extremely difficult for those who do not understand Latin, to speak or write Italian correctly, without perusing this short Introduction; the study of it, therefore, will not only be of great assistance to them,

them, but also, in the end, save them much time and trouble.

When this Introduction is perfectly understood, the next thing is, to acquire the method of finding out the words in a Dictionary, in which they are all placed in alphabetical order.

Observe,

Nouns substantive are to be found by their singular number, and not by their plural: therefore you must not look for *heavens*, *horses*, &c. but, *heaven*, *horse*, &c.

Nouns adjective are sought for by the masculine, and not by the feminine: for example, to know the Italian of *fine*, you must look for *bello*, and not *bella*.

The method of finding out verbs in a Dictionary, is by their infinitives. In English, the infinitive is known by the particle to placed before the verb, as *to love*, *to sing*. In Italian, the infinitives terminate in *are*, *ere*, or *ir*. So that if I want to know the infinitive of *amámo*, *crediámo*, *sentiámo*, I must not look for *amo*, *credo*, *sento*, but for *amare*, *credere*, *sentire*, and so form them according to the rules of each conjugation.

The Augmentatives and Diminutives, or nouns increased or diminished in their signification, are very rarely given in Dictionaries; the Rules, therefore, for their formation, will be found explained where the noun is treated of.

END of the INTRODUCTION.

THE
ITALIAN MASTER.

PART I.

THE first thing necessary to be acquired is, the ITALIAN PRONUNCIATION ; this is confined to some syllables which the Italians pronounce differently from the English, as may be seen at the end of this discourse, where the whole difficulty of the Italian pronunciation is included in a period of seven lines.

Of the Italian Pronunciation.

THE Italian language contains twenty-two letters, which are pronounced by the Tuscans in the following manner : in some other parts of Italy, they pronounce the letters *b, c, d, g, p, t, z*, as with a single *e* after them, saying *be, tche, de, &c.* : but the pronunciation of TUSCANY, which is now the most approved and fashionable, is, as nearly as can be expressed in writing, as follows :

A	Pronounced	{ aa, or ar	M	Pronounced	{ emmay,
B		{ bee,	N		{ ennay,
C		{ tchee,	O		{ o,
D		{ dee,	P		{ pee,
E		{ a,	Q		{ coo,
F		{ effay,	R		{ erray,
G		{ dgge,	S		{ essay,
H		{ acca,	T		{ tee,
I		{ e,	U		{ oo,
J		{ ee, consonant,	V		{ voo,
L		{ ellay,	Z		{ dzaita.

Hence

Hence it appears, that the Italian pronunciation is very different from the English, and we must be careful to sound the letters, as nearly as possible, as they are marked in the preceding alphabet.

The Italians have no such letters as *k, w, x, or y*; at least they never make use of them, except in writing foreign names, as, *Stockholm*, *Xenócrate*, &c. and then they pronounce the former word as if it were a *c* instead of *k*; and the latter, as if it were an *S* instead of the letter *X*. You are also at liberty to write *Stoclm* and *Senérata*.

The letters are divided into vowels and consonants, as has been already remarked in the Introduction.

V O W E L S.

Of the Pronunciation of the Vowels.

THE vowels, which are *a, e, i, o, u*, are pronounced *ar, a, e, o, oo*.

A is always sounded open and broad, like *ar* in the English word *arm, art*, thus *emo*, I love, pronounce *arma, &c.*; when *a* is accented at the end of a word, *à*, it has a quicker, louder, and sharper tone than otherwise; thus in *calamità*, calamity, the *à* must be pronounced sharper and louder than in *calamita*, a load-stone.

E is never mute in Italian, as it often is in French, but it has two sounds, one close and one open; it is close as in the English words *mellow, bent, bet, pet, &c.*; thus, *béne*, good; *bezzi*, money; *pezzo*, a piece, &c.; it is generally close in Italian words derived from the Latin, in which the *i* in Latin was changed into *e* in Italian; as *sélva*, from *sylva*, wood; *pésce*, from *piscis*, fish, &c. &c.; *e* is always close at the end of words of more than one syllable; example, *Arse di speme, e perde il cor dolente*; he was inflamed with hope, and his heart is overwhelmed with grief.

E has an open sound, like *a* in *tape, faith, &c.*; as, *téma*, a theme, pronounce *tamar*; *Mazeppa*, &c. &c.

E is

E is open before *st*, in nouns substantive, as *festa*, a festival; *veste*, a garment; *arresto*, an arrest.

N. B. Exceptions to the above rule are, *cesto*, a tuft of grass; *destino*, destiny; *destreza*, dexterity; *mes-tizia*, sadness.

Mele, with an open *e*, pronounced *malay*, signifies *honey*; and with *e* close, pron. *melley*, signifies *apples*.

I is pronounced like *ee* in the English word *feet*; as *diritto*, direct, pronounce *deeresto*; *cimiterio*, a church-yard, pronounce *tcheemetareo*.

O has two sounds, one close, as in the words *vol*, *dol*, *don*, *cord*, *tom*; as, *volere*, to be willing, &c. : and the other open and broad, as in *dore*, *store*, *more*, &c. as *povero*, poor; *morte*, death, &c.

Of—O—close.

O (like *E*) is generally close in Italian words derived from the Latin, in which the *u* of the Latin word was changed into *o* in the Italian; as, *dolce*, from the Latin *dulcis*, sweet; *molto*, from *multum*, many; *volgo*, from *vulgaris*, vulgar, &c. &c. which words pronounce, softening the *o* a little, *doltche*, *molto*, *volgo*.

O is close when accented, in words ending in *one*, *óra*, *óre*, *óso*; as, *orazione*, prayer; *qualóra*, whenever; *Sígnore*, Sir; *amoróso*, amorous.

O is also close before *l*, *m*, *n*, *r*; as *volere*, to be willing; *tumba*, a grave; *barone*, baron; *corte*, a court.

(N. B. Except when preceded by *i* or *u*.)

O is close before, *gn*; as, *Bologna*, which pronounce *Bolonnaia*; *bisogno*, want, pronounce *bisonno*, &c. &c.; and it is also close before *s* in adjectives; as *amoroso*, amorous, &c.

Of—O—open.

O is pronounced open when preceded by *i* or *u*; as, *chioma*, head of hair, pronounce *Keomár*; *Giove*, Jove, pronounce *Jove*; *cuore*, a heart, pronounce *core*. The final *ò*, when accented, is likewise open, as *amò*; *parlò*, &c. ; and so it is in all monosyllables, as *fo*, *so*, *vo*, &c.

O is also open before *s* in substantives; as, *rosa*, a rose; *sposa*, a spouse.

U is pronounced like *oo* in English; example, *publicación*, pronounce *pooblécatseónay*.

Observe,

Observe, that this example gives the pronunciation of the five vowels.

Diphthongs are the union of two vowels: Triphthongs of three. They are pronounced distinctly, and yet form but one syllable: *as*, *mái*, never; *i miéi*, mine; *i tuí*, thine; *i swí*, his: but to pronounce them properly, we should hear them sounded by a master. See the collection of syllables, and words of most difficult pronunciation, where we speak of *u* before *o*, after treating of the pronunciation of consonants.

CONSONANTS.

Of the Pronunciation of Consonants.

THE consonants *b, d, f, l, m, n, p, r*, are pronounced as in English.

Some of the consonants vary from the English pronunciation, especially *c, g, z*, to which may be added *k, t*, and *s*, and upon each of which there are several particulars to be observed.

C, before the vowels *a, o, u*, and before the consonants *l, r*, is pronounced the same as in English; for instance, *casa*, a house; *cóllo*, a neck, *cúra*, care; *Cristo*, Christ; *cleménta*, clemency; *crudéle*, cruel.

C, before the vowels *e* or *i*, sounds like *che* and *chi* in the English words *cherry* and *chick*; examples:

		Pronounce
<i>Césare</i> ,	<i>Cæsar</i> ,	<i>Chésare</i> .
<i>Cecità</i> ,	blindness,	<i>checheetà</i> .
<i>Città</i> ,	a city,	<i>chittà</i> .

If two *cc's* come before the vowels *e* or *i*, the former is sounded as *t*, and the latter like *che* in *cherry*: example, *accénto*, an accent, pronounce *atchénto*; *bráccio*, an arm, pronounce *brátcheo*.

When, after *ci*, there is a vowel: *as, cia, cie, cio, ciu*, it must be pronounced as one syllable, so as to

lose, in some measure, the sound of the vowel *i*; examples, *Fráncia*, *cíclo*, *búcio*, pronounce *Fránchëa*, *cheaylo*; *búches*.

The syllables *sca*, *sei*, are pronounced *sba*, *she*: example, *scamáre*, to diminish, pronounce *shaymáre*; *lasciare*, to leave, pronounce *lasheáre*.

Ch is used instead of, and pronounced like, the letter *A*, which the Italians never use but in foreign names; as, *Bochsa*, pronounce *Baksa*.

The syllables *che*, *chi*, whether in the beginning or at the ending of a word, are pronounced *ka*, *ke*: example, *cherubíno*, a cherubim; *chiódo*, a nail; *giovénchi*, hei-fers: pronounce *kayrubeeno*, *keódo*, *giovénkee*.

F is used by the Italians instead of *ph*, as, *Efeso*, Ephesus; *filósofo*, philosopher; *frase*, phrase.

G before the vowels *a*, *o*, *u*, and before consonants, is pronounced as in English: example, *gábbia*, a cage; *góppo*, hunchbacked; *gústo*, taste; *grádo*, a degree; *grido*, a cry.

G before *e*, *i*, is pronounced as in the English words *geography*, *gin*.

When two *gg*'s precede the vowels *e*, *i*, the first *g* is pronounced as a *d*, and the last as a *g*: for example, *oggéto*, an object; *oggi*, to-day: read *odgéto*, *odgi*. But as well in *gélo* and *giro*, as in *eggéto* and *oggi*, &c. we must not dwell much on the *d*, but pronounce it so smoothly, as to render it almost imperceptible to the ear.

When after the syllable *gi*, there is a vowel, as *gia*, *gio*, *giu*, the *g* must not be sounded at all, and the *i* is pronounced like an English *j*: for instance, *giardíno*, *giórno*, *giúdice*, pronounce *jardíno*, *jórno*, *júditchay*.

G before *ti* is pronounced like *ll* in the French word *fille*, or like the *ll*, in the Spanish word *camarilla*, first in the different inflexions of the article and pronoun *il*, *lo*; secondly, in the pronoun, *egli*, *eglino*; thirdly, when it is followed by a vowel, and forms a diphthong, as in *vaglio*, *maglio*.

The syllables *gna*, *gne*, *gni*, *gno*, *gnu*, are pronounced something like *uniar*, *unie*, *nni*, *nño*, *nniu*: for example, *guadagnáre*, to gain; *agnéllo*, a lamb; *ignúdo*, naked; *incógnito*, unknown; read *guadanniáre*, *anniéllu*

diminuto, immenso, insopportabile. In short *gn*, before a vowel, retains the same sound, as in the French words *Allemagne, Espagne, montagne*.

The syllables *ghe, ghè*, are pronounced like *gue*, and *gui*, in the English words *guest* and *guinea*; *abbotteghe*, shops, sound *bottégue*; *burgh*, places, sound *luégi*.

The letter *h* is never aspirated, nor pronounced at the beginning of words; as, *ho*, I have, &c. But according to the modern orthography, all words are written without an *h*, except the three persons singular, and the third person plural of the present indicative of the verb *avére*; and this in order to distinguish the verb *ho* from the sign of the vocative *o*, or from *o* the conjunction: as likewise *hai* from *ai*, the article, in the dative plural masculine gender, *ti signori*, to the lords or gentlemen; and lastly, *ha* from the dative indefinite, *a Piétre*, to Peter; and *hanno* from *anno*, which signifies a year.

The Italians never pronounce the letter *h*, and in their present practice they even omit it in writing, except when it happens to be preceded by a *c* or *g*, as in the words *chiáro*, clear; *chiáve*, a key; *piághe*, wounds, &c.

The letter *j* is considered sometimes as a consonant and sometimes as a vowel; as a consonant, when it makes a syllable with a vowel, as in *ajuto, jeri*; though, according to the present orthography, they write indiscriminately *ajuto* or *aiuto, jeri* or *ieri*.

It is considered as a vowel when it makes a syllable with a consonant, as in the plural of the names ending in *io* short, in the singular, which take a *j* in the plural; as *principj, tempj*; where it is pronounced long, almost as a double *i*.

S, in the beginning of words, is pronounced as in English: for example, *salúte, sóle, sále, singoláre, sérvo, sópra*.

Sa, in these words, *cosa*, a thing; *rósa*, gnawed, must be pronounced like the first syllable of *saláte*, that is to say, strong.

The same may be said of all adjectives ending in *oso*; as, *glorióso*, glorious; *vittorióso*, victorious; as

well in the singular as in the plural, masculine and feminine.

With regard to adjectives terminating in *ese*, and to words in *usa*, the letter *s* must be pronounced as in the English words *misery*, *desire*, &c. except, *fuso*, a spindle, where the *s* must be sounded, as in *salute*.

Così, in like manner, is pronounced *cossì*, that is, with a strong hissing sound, as if there were two *ss*'s, and dwelling upon the last.

Pronounce, then, the letter *s*, between two vowels, like a *z*; as, *sa*, *se*, *si*, *so*, read and pronounce them as if they were written *za*, *ze*, *zi*, *zo*; but in all words that have *si* added to them, as *scrivesi*, they write, *s* preserves its natural sound.

In the following words, the syllable *ti* is pronounced hard; as *simpatia*, sympathy; *natio*, native, or genuine; *malattia*, illness; *questione*, question; *moléstia*, trouble; and a few verbs, as *tiéne*, *potiáte*, *patiámo*, *patiáte*, which are to be acquired only by practice.

V, in Italian, is pronounced as in English.

* * Observe, that when two *vv*'s come between two vowels, we must pronounce only one of them. The Italians make use of two, to indicate that those verbs are derived from the Latin. You must also mind to dwell somewhat longer upon the syllable compounded of the *v* and the vowel preceding it. Thus it ought to be pronounced as if it were detached from the remainder of the word, or as if they wrote *av-enire*, *av-entizio*, instead of *avvenire*, *avventizio*. We meet with some Italian words which are written with two *vv*'s, although not of Latin origin; as, for instance, *avvantaggio*, *avveráre*, &c.

Of Z, and Zz.

Z single and double, are pronounced two ways; like *dz*, and like *ts*: the general rules are as follow—to pronounce it like *dz* in all words in which the *z* is used both in Italian and English.

EXAMPLES.	Pronounce
gazéttta,	gazette,
Lázzaro,	Lazarus,
zéffiro,	zephir,
zodiaco,	zodiac
zána,	zone

Z is also pronounced like dz, when it stands either before or after the vowels e or o open.

EXAMPLES.	Pronounce
grézzo	clownish
Mazeppa	Mazeppa
gazza	magpie
mezzo	middle
rézza	gauze
zeba	goad
zelo	zeal
Zenofonte	Xenophon
zeta	Z
zendado	tiffany
zénzero	ginger
zíffera	cypher
zigríno	chagreen

Z (single as well as double) is pronounced like ts in all words in which it is followed by two vowels, the first being i, as Fázio; grázia, grace; spázio, space; azíone, action; zio, uncle; &c. &c.: pronounce Fatsio, gratsia, spatsio, atsionay, tsio. It is also pronounced as ts, when preceded by l or r; as,

EXAMPLES.	Pronounce
calza	stocking
forza	force
sbalzo	a jump
scorza	bark
terzo	third

Exceptions—garzón, a boy; and orzo, barley; in which the z has rather a softer sound.

All the other Z's (single and double) are pronounced like *ts*, when before or after an *e* or *o* close.

EXAMPLES.	Pronounce
<i>Arezzo</i>	<i>Aretso</i>
<i>avvezzo</i>	<i>avvetso</i>
<i>bellézza</i>	<i>belletsa</i>
<i>bezze</i>	<i>betso</i>
<i>disprézzo</i>	<i>dispretsso</i>
<i>fazzoléttó</i>	<i>fatsoléttó</i>
<i>gentilézza</i>	<i>gentilétsa</i>
<i>nózze</i>	<i>nótse</i>
<i>pezzo</i>	<i>pétso</i>
<i>pózzo</i>	<i>pótso</i>
<i>prezzo</i>	<i>prétso</i>
<i>ribrézzo</i>	<i>ribrétsso</i>
<i>zeppo</i>	<i>tseppo</i>

<i>Arezzo</i>	<i>Aretso</i>
<i>avvezzo</i>	<i>avvetso</i>
<i>bellézza</i>	<i>belletsa</i>
<i>bezze</i>	<i>betso</i>
<i>disprézzo</i>	<i>dispretsso</i>
<i>fazzoléttó</i>	<i>fatsoléttó</i>
<i>gentilézza</i>	<i>gentilétsa</i>
<i>nózze</i>	<i>nótse</i>
<i>pezzo</i>	<i>pétso</i>
<i>pózzo</i>	<i>pótso</i>
<i>prezzo</i>	<i>prétso</i>
<i>ribrézzo</i>	<i>ribrétsso</i>
<i>zeppo</i>	<i>tseppo</i>

Observe, that all words with *z*, pronounced either like *dz* or *ts*, require a slight pause or stress on the *d* or *t*, thus *mezzo*, *gentilézza*, *nozze*, pronounce *méd-zo*, *gentilétsa*, *nót-se*, &c.

A Collection of Words and Syllables, most difficult to be pronounced.

BEFORE you proceed to this collection, attend to the pronunciation of the syllables, *cia*, *cie*, *cio*, *ciu*; *sce*, *sci*, *scio*, *sciu*, *gia*, *gie*, *gio*, *giu*; *gli*, *glia*, *glio*.

Ce, *ci*, pronounce as *che*, *chi*, in *cherry* and *chick*.

Ciceróne, *céci*, *cecità*, *cénere*, *céna*, *cenáre*, *cérchio*, *cíbo*, *città*, *cithra*, *accénto*, *búcio*, *ciaschedúno*, *cíela*, *cioè*, *ciúrma*.

Che, *chi*, pronounce *ka*, *kee*.

Che dite? *che fáte?* *che voléte?* *chi cercáte?* *chi voléte?* *chi domandáte?*

Og, *gi*, *gli*, pronounce *age*, *agi*, *lli*, as in *million*, *William*, &c.

Gésto,

Gésto, génie, gélo, gérante, géro, giudice, maggiore, leggiádre, giórne, gióvane. Giúgra, figlio, pigliare; gionchiglia, fóglia, orgóglia, sliggio, Mággio.

Gna, gne, gni, gno, gnu, pronounce *nniar, nnia, nniee, nnio, nnioo*, in one syllable, as we have already observed when treating of the pronunciation of consonants.

Bagnáre, guadagnáre, légna, ingegnéro, magnífico, pérgno, légno, signóre, ingégno, ignúdo.

Seia, sce, sci, scio, sciu, pronounce *sheu, sha, she, sho, shin.* Scíatica, scégliare, discífrare, disciégliere, asciúlto.

Sa, se, si, so.

Attend to the pronunciation of *salúte, cósia, rósia*, (participle), *rósio, apósia, cásia, virtúso, cosí.*

U, pronounce oo.

Tu, virtù, pugnáre, pérgno, matúro, funésto, mûro, brúnio.

U, before o.

When those two vowels form but one syllable, the *u* must be pronounced almost insensibly.

Buñno, fuóco, giubco, figliuólo, figliuóla.

Except from this rule *túo, suo, subcero, subcera, virtúso*, &c. because the *u* and *o* are two syllables.

The Florentines, in the words *buóno, fuóco*, &c. pronounce the *u* rather stronger than the Romans, who indeed sound those words in such a manner as if there were no *u* at all.

V u, pronounce v.

Avvenire, inavvertéenza, avvézzo, avvénto.

Remember what has been said of the pronunciation of the consonant *v*.

Z, or zz, pronounce ts.

In the words *nózze, fazzoléttó, pózzo, pazzía, pázzo*, &c.

Z, or

	PRONOUNCE.	EXAMPLE.	PRONOUNCE.
U	oo	<i>virtù</i>	<i>veretóo</i>
before - e	ə	<i>buno</i>	<i>bano</i>
V	viv	<i>vivere</i>	<i>vívere</i>
vv		<i>avvenire</i>	<i>a-veniré</i>
Z as s	sa	<i>diligéntza</i>	<i>diligensa</i>
ts	fats	<i>Fazio</i>	<i>Fatsio</i>
dz	dze	<i>Zéfiro</i>	<i>dzef'ero</i>

N. B. Notwithstanding the foregoing copious illustration of this essential part of the Italian language, a natural and correct pronunciation can only be acquired by an attentive ear to the lessons and accentuation of an experienced Master.

CHAP. I.

*Of ARTICLES in general.**

THERE are two sorts of article, one Definite, the other Indefinite.

The Definite marks the gender, number, and case, of the nouns which it precedes, as,

The prince,	<i>il príncipe.</i>
Of the prince,	<i>del príncipe.</i>
To the prince,	<i>al príncipe.</i>
From or by the prince,	<i>dal príncipe.</i>
The princes,	<i>i príncipi.</i>
Of the princes,	<i>dei príncipi.</i>
To the princes,	<i>ái príncipi.</i>
From or by the princes,	<i>dái príncipi.</i>
The earth, land, or ground,	<i>la térra.</i>
Of the earth,	<i>délia térra.</i>
To the earth,	<i>álla térra.</i>
From or by the earth,	<i>dállea térra.</i>
The earths,	<i>le térra.</i>
Of the earths,	<i>déllo térrre.</i>
To the earths,	<i>álle térrre.</i>
From or by the earths,	<i>dálle térrre.</i>

* See BOTTALELLI'S EXERCISES, p. 14.

The articles *il* or *lo*, *la*, *del*, *dello*, *della*, *al*, *allo*, *alla*, *dal*, *dallo*, *dalla*, *i*, *gli*, *le*, are called definite articles, because they mark and define the masculine or feminine gender, and the singular or plural number of nouns to which they are prefixed.

The Definite articles have six cases, the nominative, genitive, dative, accusative, vocative and ablative.

The Indefinite article may be put before the masculine as well as the feminine gender, before the singular as well as the plural number.

The indefinite articles (or more properly prepositions) in Italian are the following monosyllables ;
di, *a*, or *ad* before a vowel, *da*.

Although it would be more proper to call these monosyllables *prepositions*, we shall adopt the name used by other grammarians in conformity with custom.

Di may be put before a noun masculine as well as feminine; as *una corona di re*, a king's crown; *una libbra di páne*, a pound of bread: the words *re* and *páne* are masculine: *un cappello di páglia*, a straw hat; *tre libbre di carne*, three pounds of meat: the words *páglia* and *cárne* are of the feminine gender.

The indefinite article *di* is also put before the plural as well as the singular number: example, *una coróna di fíori*, a crown of flowers; *un tondo di cápperi*, a plate of capers.

The indefinite article has but three cases, the genitive, dative, and ablative.

Of is expressed in Italian by *di*; *to* by *a* or *ad* before a vowel; *from* by *da*.

Of the Definite Articles.

The English Language has but one definite article, namely, *the*, which serves for both numbers.

The Italian has three, viz. *il* and *lo* for the masculine, and *la* for the feminine.

The article *il* is prefixed to masculine nouns beginning with a consonant, and makes *i* in the plural; as, *il pádre*, *i pádri*; *il fratello*, *i fratelli*; *il libro*, *i libri*; *il cicló*, *i cicló*.

The article *lo* makes the plural *gli* and is put before two sorts of nouns, viz. before masculine nouns beginning with *s* and followed by a consonant; as *lo studio*, *lo spirito*, *lo scoláre*; *gli studj*, *gli spíriti*, *gli scolári*; *la spéccchio*, *gli spéochj*.

If the letter *s* be followed by a vowel, we must make use of the article *il* and not *lo*; as *il soldáto*, *il sacra-
ménito*, *il signóre*, *il secóló*, *il supérbo*; and not *lo sol-
dáto*, &c.

When the article *lo* stands before nouns beginning with a vowel, we then retrench the vowel, and insert an apostrophe: examples, *l'amóre*, *l'onóre*, *l'ingégno*, and not *lo amóre*, *lo onóre*, *lo ingégno*; *gli amóri*, *gli onóri*, *gl' ingégni*, in the plural. The same may be said in regard to the article *la* for the feminine. We have touched upon this subject in the Introduction to the Italian tongue, in which are given some rules concerning the articles.

The article *la* serves for the feminine, and makes *le* in the plural; as,

<i>la cása</i>	<i>le cásé</i>	the houses
<i>la méssa</i>	<i>le mésse</i>	the masses
<i>la cámara</i>	<i>le cámara</i>	the rooms
<i>la stráda</i>	<i>le stráde</i>	the streets
<i>la chiésa</i>	<i>le chiése</i>	the churches
<i>la térra</i>	<i>le térré</i>	the earths
<i>la pórtá</i>	<i>le pórté</i>	the doors
<i>la stélla</i>	<i>le stélle</i>	the stars

Declension of the Masculine Articles *il* and *lo*.

I do not put the accusative, because it is the same as the nominative; nor the vocative, because it is expressed by *o* in both languages.

Sing. Nom.	<i>il</i>	<i>lo</i>	the
Gen.	<i>del</i>	<i>dello</i>	of the
Dat.	<i>al</i>	<i>allo</i>	to the
Abl.	<i>dal</i>	<i>dallo</i>	from, and by the
Plur. Nom.	<i>i</i>	<i>gli</i>	the
Gen.	<i>dei, de'</i>	<i>dégli</i>	of the
Dat.	<i>ai, a'</i>	<i>ágli</i>	to the
Abl.	<i>dai, da'</i>	<i>dágli</i>	from, or by the

We

We do not use in the plural the articles *hi*, *delle*, *elli*, *dalli*, as the ancients did. Yet they may be used in verse.

* Note, To write correctly, we must not abridge the article *lo* in the plural, unless the following noun begins with an *i*; therefore you must write *gli ingégni*, *gli incéndj*, with an apostrophe, and *gli umóri*, *gli onóri*, without one. Nevertheless you are to make but one syllable of the article and the subsequent vowel: so that you must pronounce *ghia-móri*, *ghia-nóri*, and not *gli-a-móri*, *gli-o-nóri*. In this respect the Italian language is extremely delicate.

Declension of the Feminine Article la.

Sing. Nom.	<i>la</i>	the
Gen.	<i>della</i>	of the
Dat.	<i>alla</i>	to the
Abl.	<i>dalla</i>	from the
Plur. Nom.	<i>le</i>	the
Gen.	<i>delle</i>	of the
Dat.	<i>alle</i>	to the
Abl.	<i>dalle</i>	from and by the

* You must not abridge *la* in the plural, unless the following word begins with an *e*; and therefore we write *l' eminéza*, *l' esecuzioni*, with an apostrophe, and *le énimo*, *le invenzioni*, *le ómbre*, *le ultime*, without one. And yet we write *le effigie* in the plural, to distinguish it from the singular, because this noun has the same termination in both numbers: you are to observe the same in regard to the word *eséquie*.

Declension of the Article il with a masculine noun, whose first letter is a consonant.

Sing. Nom.	<i>il libro</i>	the book
Gen.	<i>del libro</i>	of the book
Dat.	<i>al libro</i>	to the book
Abl.	<i>dal libro</i>	from or by the book
		Plur.

Plur. Nom.	<i>i libri</i>	the books
Gen.	<i>dei libri</i>	of the books
Dat.	<i>ai libri</i>	to the books
Abl.	<i>dai libri</i>	from or by the books

The Declension of the Article lo before a masculine noun, whose first letter is an s, followed by a consonant.

Sing. Nom.	<i>lo spéccchio</i>	the glass (mirror)
Gen.	<i>déllo spéccchio</i>	of the glass
Dat.	<i>állo spéccchio</i>	to the glass
Abl.	<i>dállo spéccchio</i>	from the glass
Plur. Nom.	<i>gli spéccchi</i>	the glasses
Gen.	<i>dégli spéccchi</i>	of the glasses
Dat.	<i>ágli spécchi</i>	to the glasses
Abl.	<i>dágli spécchi</i>	from the glasses

The Declension of the Article la before a feminine noun beginning with a consonant.

Sing. Nom.	<i>la cásá</i>	the house
Gen.	<i>délla cásá</i>	of the house
Dat.	<i>álla cásá</i>	to the house
Abl.	<i>dálla cásá</i>	from the house
Plur. Nom.	<i>le cásas</i>	the houses
Gen.	<i>délle cásas</i>	of the houses
Dat.	<i>állé cásas</i>	to the houses
Abl.	<i>dállé cásas</i>	from the houses

The article *la* is also prefixed to feminine nouns beginning with an *s*, followed by a consonant; as, *la stráda*, *le stráde*, the street, &c.

The Declension of the Article lo, with an apostrophe; or elision.

Sing. Nom.	<i>l'ambré</i>	the love
Gen.	<i>dell' ambré</i>	of the love
Dat.	<i>all' ambré</i>	to the love
Abl.	<i>dall' ambré</i>	from the love

Plur.

Plur. Nom.	<i>gli amòri</i>	the loves
Gen.	<i>dagli amòri</i>	of the loves
Dat.	<i>agli amòri</i>	to the loves
Abl.	<i>dagli amòri</i>	from the loves

The Declension of the Article la, with an apostrophe.

Sing. Nom.	<i>l'âmina</i>	the soul
Gen.	<i>dell' âmina</i>	of the soul
Dat.	<i>all' âmina</i>	to the soul
Abl.	<i>dall' âmina</i>	from the soul
Plur. Nom.	<i>le ânime</i>	the souls
Gen.	<i>delle ânime</i>	of the souls
Dat.	<i>alle ânime</i>	to the souls
Abl.	<i>dalle ânime</i>	from the souls

Observe, that the English have no variation in their articles for the plural; they say, *the men, the women*: the Italians have an article for each gender in the plural, *gli uomini, le donne, i libri, le stelle*.

Of the Indefinite Article.

THE Indefinite article has but three cases, or, to speak more properly, the prepositions which are most commonly placed before articles are three, and serve, as we have already mentioned, for the singular and plural, for the masculine and feminine.

Gen.	<i>di</i>	of
Dat.	<i>a, or ad before a vowel,</i>	to
Abl.	<i>da</i>	from, or by.

The following example will show, that nouns declined by the Indefinite Article have no article in the nominative, accusative, or vocative.

Nom.	<i>Róma</i>	Rome
Gen.	<i>di Róma</i>	of Rome
Dat.	<i>a Róma</i>	to Rome
Acc.	<i>Róma</i>	Rome
Voc.	<i>o Róma!</i>	o Rome!
Abl.	<i>da Róma</i>	from Rome

The Indefinite article is used in declining the nouns that have no article in the nominative; such as the names of angels, *d' angeli*; of men, *d'uomini*; of cities, *di città*; of months, *di mesi*; as also the Pronouns personal, demonstrative, interrogative, and relative; for example, *London, January, February, March, April, me, thee, him, we, you, this, that, those, these, who, &c.*

Who or which, in Italian *quale*, may be declined by the Definite articles: for we say, *il quale* and *la quale*, *del quale* and *della quale*.

The Indefinite article may also be prefixed to all other sorts of nouns, as I have already observed: for we say, *una libbra di pâne*, a pound of bread; *un cappello di paglia*, a straw hat; *una tuzza d' argento*, a silver cup; *un vestito di panno*, a cloth suit.

If the Indefinite article *di* or *da* precedes a noun beginning with a vowel, we must make an elision in the genitive, and use *ad* in the dative; as, nominative, *Antônio*; genitive, *d' Antônio*; dative, *ad Antônio*; accusative, *Antônio*; ablative, *da Antônio*.

* * Observe, that in speaking of any part of the body, it is more elegant to make use of the indefinite than the definite article: hence we say, *mi trarrà l' ântima di corpo*, he will tear my soul from my body; *mi tòglie il libro di mano*, &c. he takes the book out of my hand, &c.

The Indefinite article is also put before infinitives, and signifies to; as, it is time to speak, to sleep, to read, to study, to write, to love, to go; *è tempo di parlare, di dormire, di leggere, di studiare, di scrivere, d' amare, d' andare*; but we make an elision when the verbs begin with a vowel; as, *d' amare, d' andare*.

* * Note. Whenever you meet with *of* and *to* in English, remember they are the indefinite articles; and then you must make use of the indefinite article *a* or *ad* in Italian.

Remarks on the Articles.

First, *Him* or *it* before a verb is always expressed by *lo*; as, I see him or it, *io lo vedo*; we know it, *noi lo sappiamo*; I know it, *io lo so*.

Secondly, *Her* or *it* before a verb is expressed by *la*: example, I know her, *io la conosco*; I do not know her, *non la conosco*.

Thirdly, *Them* before a verb is expressed by *li* for the masculine, and by *le* for the feminine: example, *io li vedo*, or *io le vedo*, according to the gender.

Fourthly, The words *lo*, *la*, *li*, *le*, must be always put after the adverb *écco*, and also after the infinitives and gerunds; as, there he is, *éccolo*; there she is, *éccola*; there they are, *éccoli* for the masculine, and *éccole* for the feminine; to see him, we must say, *per vedérlo*, because *vedere* is in the infinitive: in like manner, to express *seeing him*, we must not say, *lo vedendo*, as is done in French, but *vedéndolo*, because *vedendo* is a gerund, and the Italian rule requires that these words, *lo*, *la*, *li*, *le*, should always follow the infinitive and gerund, as also the word *écco*, as in English, but never precede them as in French.

* * *. Remember, that we have been speaking of the words *lo*, *la*, *li*, *le*, and not of the articles *lo*, *la*, *li*, *le*, and that a little above, we said also the words *la*, *la*, *li*, *le*, because these words *lo*, *la*, *li*, *le*, when they precede verbs, are not articles, but relative pronouns. They are articles only when they precede nouns or pronouns.

Fifthly, The preposition *in* is sometimes expressed in Italian by *in*; as, in Paris, *in Parigi*; in France, *in Francia*; in a room, *in una cámara*; in a fire, *in un fúoco*; in all the earth, *in tutta la térra*; in a (drinking) glass, *in un bicchiére*; in a bottle, *in una bottiglia*.

When the preposition *in* is followed by the article *the*, or by a pronoun possessive, as, *in the*, *in my*, *in thy*, *in his*; we must render it by *nel*, *nello*, *nella*, *nei*, *négli*, *nel mio*, *nel tuo*, *nel suo*: example, in the garden, *nel giardino*, and not in *il giardino*.

In the spirit, *nello spirito*, and not in *lo spirito*: the ancients made use of in *lo* and in *la*.

We

We say, *nello spírito*, because *spírito* begins with an *s* followed by a consonant.

In the house,	<i>nella cásá</i>
In the gardens,	<i>nei giardíni</i>
In the fires,	<i>nei fuóchi</i>
In the spirits,	<i>négli spíriti</i>
In the houses,	<i>nélle cásé</i>
In my garden,	<i>nel mio giardíno</i>
In thy book,	<i>nel tuo libro</i>
In his or her bed,	<i>nel suo létto</i>
In his or her room,	<i>nella sua cámara</i>
In his or her books,	<i>ne' subi libri</i>
In his or her rooms,	<i>nélle sue cámere</i>

When *in* precedes the pronoun possessive of the masculine gender, in the plural it is expressed by *ne'* with an apostrophe, and not by *nei*; as, in my book, *ne' miei libri*; which is practised to avoid a harshness of sound.

Sixthly, You see, by these examples, that *in the* is expressed in Italian by *nel* or *nello*; in the feminine, by *nélla*.

Nel is placed before the same nouns that we put the article *il*, and in the plural it makes *nei* or *ne'*, in the.

Nélla is put before the same nouns that we put the article *lo*, and in the plural it makes *négli*.

Nélla is put before the same nouns as the article *la*, and in the plural it makes *nélle*.

We may express *in* by *in*, when it is before a pronoun possessive feminine, by transposing the pronoun possessive at the end of the phrase; as, in my room, *in cámara mia*; in your house, *in cásá vóstra*; in his or her shop, *in bottéga sua*; but this rule is only for feminine nouns, and not masculine.

Seventhly, When after the preposition *with*, which in Italian is expressed by *con*, we find the article *the*, or a pronoun possessive, as, with the, with my, with thy, with his, we must not say, *con il*, *con lo*, *con la*, but *col*, *colla*, *coi*, *con gli*, *calle*: example, with the prince, *col príncipe*, and not *con il príncipe*.

With the hand,	<i>colla mánō</i>
With the scholar;	<i>collo scoláre</i>

With

With the princes,	<i>coi principi</i>
With the princesses,	<i>colle principesse</i>
With the scholars,	<i>con gli scolári</i>
With my book,	<i>col mio libro</i>
With my pen,	<i>colla mia péenna</i>
With your friends,	<i>co' vóstri amici</i>
With my books,	<i>co' miéi libri</i>

Col makes in the plural, *coi* and *co'*.

Collo makes *con gli*; *colla* makes *colle*.

Nevertheless, when the following words begin with the letter *s* and another consonant, it is more elegant to write *con lo* and *con gli*; thus you will say, *con lo strále*, *con lo scoláre*, *con gli studj*; and *col* or *coll*, when the word begins with a single consonant, or with a vowel.

Eighthly, When the preposition *with* is followed by a pronoun possessive, and this by a noun of quality, or kindred; as, with your majesty, with your highness, with your excellency, with his brother, with her mother, with her sister; with must then be rendered by *con*, as, *con vóstra maestà*, *con sua altezza*, *con vóstra ecclénza*, *con suo fratélla*, *con sua mágdre*, *con sua sorélla*, without using the article.

* * Observe, we may also make use of *col* and *colla*, by transposing the pronouns possessive after the noun, and say, *colla maestà vóstra*, *coll' ecclénza sua*, *col fratélla suo*, *colla madre sua*, &c.

Ninthly, If the pronouns possessive are in the plural, then we must express *with* by *co'* for the masculine, and by *colle* for the feminine; example, with my brothers, *co' miéi fratélli*, and not *con miéi fratélli*; with my sisters, *colle mie sorélle*, and not *con mie sorélle*; if you choose to insert the article, you must use the same transposition, and say, *coi fratélli miéi*, *coi parénti vóstri*, *colle sorélle tue*, *colle mágdre nóstre*, &c.

* * Note, The ancient authors, and some few modern ones, say *con il*, *con la*, &c..

CHAP. II.

Of Nouns.

ITALIAN Nouns have but five terminations, viz. those of the five vowels, *a, e, i, o, u.*

They have but two genders, the masculine and the feminine.

Italian nouns have no variation of cases like the Latin; and it is the article only that distinguishes the case; example, nom. *il signore*; gen. *del signore*; dat. *al signore*; acc. *il signore*; voc. *ó signore*; abl. *dal signore*. Nom. plur. *i signori*; gen. *dei signori*; dat. *ai signori*, &c.

* * Take notice, as a general rule, that all masculine nouns make their plural in *i*; example, *il papa*, the pope, *i pápi*; *il pádre*, the father, *i pádri*; *il libro*, the book, *i libri*, &c.

Of Nouns ending in *a.*

Nouns ending in *a* are feminine, and form their plural in *e*; as, *la casa*, the house; *le casé*, the houses; *la chiésa*, the church; *le chiése*, the churches; *la carrózza*, the coach; *le carrózze*, the coaches.

Exceptions.—First, All nouns ending in *ca* and *ga*, have an *h* in the plural between the *c* or *g* and the final vowel, to avoid the change of sound; as, *la mánica*, the sleeve, *le mániche*; *la piága*, the wound, *le piághe*.

Secondly, Nouns ending in Italian in *tà*, and in English in *ty*, never change their Italian terminations in the plural; as, *la calamitá*, calamity; *le calamitá*, calamities: *l'autoritá*, authority; *le autoritá*, authorities: *la caritá*, charity; *le caritá*, charities.

* * Yet observe, that those nouns are syncopated or shortened, and their real termination is in *ade* or *ate*, according to the most ancient poets. In the plural they

they change their termination into *i*; thus we say, *béltade* or *beltáte*, in the singular, and *beltádi* or *beltáti* in the plural. I do not remember ever to have seen these nouns written in the plural with a *t*. Though the Italians sometimes make use of the termination in *ade*, yet it is better and more usual to say *bontà* than *bontáde*, and *generosità* than *generositáde*, &c.

Thirdly, Nouns masculine ending in *a*, form their plural in *i*; as, *pápa*, *pápi*; *proféta*, *profétí*.

Of Nouns ending in e.

All Nouns ending in *e*, whether masculine or feminine, substantive or adjective, form their plural in *i*; example, *il pádre*, the father; *i pádri*, fathers; *la mādre*, a mother; *le mādri*, the mothers; *prudénte*, *prudénti*, prudent.

Exceptions.—First, *Mille*, a thousand, which makes in the plural *mila*.

Secondly, the five following nouns, *re*, a king; *spécie*, a sort; *superficie*, a superficies; *effigie*, an effigy; *l' eséquie*, the funeral; which have no change of termination in the plural; for we say, *il re*, *i re*; *la spécie*, *le spécie*; *la superficie*, *le superficie*; *l' effigie*, *le effigie*; *l' eséquie*, *le eséquie*: without curtailing the article of the two last nouns in the plural to distinguish it from the singular *l' effigie*, *l' eséquie*.

Observe, that we seldom make use of the word *eséquie* in the singular.

I have taken no notice here of the noun *réquie*, repose, coming from the Latin word *rēquies*, because I never saw an instance in which it was used in the plural. However, it would admit of no variation in the plural, any more than *re*, &c.

Moglie, wife, makes *mogli* in the plural.

Rules for finding the Gender of Nouns in e.

First, Nouns ending in *me* are masculine; example, *il costume*, the custom; *il fiume*, the river; *il rame*, the copper; *il verme*, the worm.

There are two nouns in *me*, feminine, viz. *la fame*, hunger; and *la speme*, hope.

Secondly, there are but four nouns in *re*, feminine; viz. *la febbre*, the fever; *la madre*, the mother; *la torre*, the tower; *la polvere*, the dust.

All the nouns in *ore* are masculine; as, *il fibre*, the flower; *il calore*, heat; *il furore*, rage; *lo splendore*, splendor; *il cuore*, the heart; *il predicatore*, the preacher.

There are four nouns in *re* of both genders, viz. *il* and *la carcere*, the prison; *il* and *la cenere*, the ashes; *il* and *la folgore*, the lightning; *il* and *la lepre*, the hare.

Thirdly, Of the Italian nouns ending in *ine*, *ione*, and *one*; some are masculine and some feminine; as, *l'ordine*, the order; *la grandine*, hail; *la prigione*, the prison; *il bastone*, the stick; we say, *il fine*, when we take it for *aim* or *design*; and *la fine*, when we mean the *end*; though in the latter signification, it is usual also to say, *il fine* and *la fine*.

Fourthly, the following nouns in *nte*, are feminine; namely, *la gente*, the people; *la patente*, the patent; *la sorgente*, the source; *la corrente*, the current; *la mente*, the mind, and perhaps some few more; all the other nouns ending in *nte* are masculine, as *il dente*, the tooth; *il ponte*, the bridge; *il monte*, the mount; *il gigante*, the giant, &c. We are speaking here only of nouns-substantive, not of adjectives.

There are three nouns in *nte* which have two genders, viz. *il* and *la fante*, a servant; *il* and *la fronte*, the forehead; and *il* and *la fonte*, a fountain.

Fifthly, The other different terminations in *e* keep the same gender, as in French and Latin: example, *il pesce*, the fish; *la voce*, the voice; *la croce*, the cross; *il latte*, the milk; *la lode*, the praise: except,

La grègne, a flock or herd. We say likewise, *il grègne*, masculine in poetry.

Of Nouns in i.

THE Italian language has but few nouns terminating in *i*; they are the same in the plural as in the singular, and are distinguished by the articles; namely,

Singular.		Plural
<i>il dì</i> ,	the day,	<i>i dì</i> , the days
<i>il Lunedì</i> ,	Monday,	<i>i Lunedì</i>
<i>il Martedì</i> ,	Tuesday,	<i>i Martedì</i>
<i>il Mercoledì</i> ,	Wednesday,	<i>i Mercoledì</i>
<i>il Giovedì</i> ,	Thursday,	<i>i Giovedì</i>
<i>il Venerdì</i> ,	Friday,	<i>i Venerdì</i>
<i>la diócesi</i> ,	a diocese,	<i>le diócesi</i>
<i>il barbagiánni</i> ,	an owl,	<i>i barbagiánni</i>
<i>l' ecclíssi</i> ,	an eclipse,	<i>la ecclíssi</i>
<i>l' éstasi</i> ,	an ecstasy,	<i>le éstasi</i>
<i>la perífrasi</i> ,	a periphrasis,	<i>la perífrasi</i>
<i>l' énfasi</i> ,	an emphasis,	<i>la énfasi</i>
<i>la metamórfosi</i> ,	a metamorphosis,	<i>la metamórfosi</i>
<i>la crísi</i> ,	a crisis,	<i>le crísi</i>
<i>la tési</i> ,	a thesis,	<i>le tési</i>
<i>la Génesi</i> ,	Genesis,	
<i>un pári</i> ,	such a one,	<i>i & le pári</i>

The last noun is of all genders and numbers; and we say *un pári vóstro*, such a man as you; *una pári vóstra*, such a woman as you; implying respect.

Génesi has no plural, and is of all genders. In Dante we meet with *lo Génesi*, but the generality of good writers say *la Génesi*.

There are also some proper names in *i*, as *Giovánni*, *Parígi*, *Nápoli*; and the numeral nouns, as *díeci*, *úndici*, *dóbici*, *trédici*, *quattórdecí*, *quíndici*, *sédecí*, *vénti*.

Of Nouns in o.

Nouns ending in *o* are masculine, except, first, nouns of women, as *Saffo*, *Elo*. Second, the word *mano*, which is

is feminine, and makes its plural in *i*; for example, *il fratello*, the brother; *i fratelli*, brothers; *il fazzoletto*, the handkerchief, *i fazzolétti*; *la mano*, the hand, *le mani*; *uomo*, man, makes *uomini* in the plural.

* * Note, that nouns-substantive in *aro*, more elegantly change their termination into *ajo*; thus we say,

- *Gennáro* and *Gennájo*, January.
- Febbráro* and *Febbrájo*, February.
- Calzoláro* and *calzolájo*, a shoemaker.
- Mortáro* and *mortájo*, a mortar.

There are some nouns in *o* which terminate in the plural more elegantly in *a* than in *i*, and then they become feminine in the plural; they are as follow:

<i>l'anéllò,</i>	<i>le anélla,</i>	the rings
<i>il bráccio,</i>	<i>le bráccia,</i>	the arms
<i>il budéllò,</i>	<i>le budélla,</i>	the bowels
<i>il calcágno,</i>	<i>le calcágna,</i>	the heels
<i>il cércio</i>	<i>le cércchia,</i>	the circles, hoops
<i>il cíglia,</i>	<i>le cíglia,</i>	the eyebrows
<i>il córno,</i>	<i>le córna,</i>	the horns
<i>il díto,</i>	<i>le díta,</i>	the fingers
<i>il ditéllò,</i>	<i>le ditélla,</i>	the armpits
<i>il filo,</i>	<i>le fila,</i>	the threads
<i>il frútto,</i>	<i>le frútta,</i>	the fruit
<i>il géstò,</i>	<i>le gésta,</i>	the actions, feats
<i>il grído,</i>	<i>le grída,</i>	the cries
<i>il gúscio,</i>	<i>le gúscia,</i>	the shells
<i>il ginócchio,</i>	<i>le ginócchia,</i>	the knees
<i>il lábbox,</i>	<i>le lábbox,</i>	the lips
<i>il lenzuóto,</i>	<i>le lenzuola,</i>	the sheets (of a bed)
<i>il légno,</i>	<i>le légna,</i>	the sticks
<i>il mélo,</i>	<i>le méla,</i>	the apples
<i>il mémbro,</i>	<i>le mémbara,</i>	the limbs
<i>il móro,</i>	<i>le múra,</i>	the walls
<i>il migliájo,</i>	<i>le migliája,</i>	the thousands
<i>il míglia,</i>	<i>le miglià,</i>	the miles
<i>l'orécchio,</i>	<i>le orécchia,</i>	the ears
<i>l'óssò,</i>	<i>le óssa,</i>	the bones
<i>il pájo,</i>	<i>le pája,</i>	the pairs

<i>il pómico,</i>	<i>le pómica,</i>	the apples
<i>il púgno,</i>	<i>le púgna,</i>	the fists
<i>lo stájo,</i>	<i>le stája,</i>	the bushels
<i>il ríso,</i>	<i>le rísa,</i>	the laughters
<i>l' ubvo,</i>	<i>le ubva;</i>	the eggs
<i>il rúbbio,</i>	<i>le rúbbia,</i>	the measures
<i>il vestígio,</i>	<i>le vestígia,</i>	the footsteps

Nouns of two syllables ending in *co* and *go*, take an *h* in the plural, in order to avoid a change of pronunciation: examples, *il fuóco*, the fire, *i fuóchi*, the fires; *il luógo*, the place, *i luóghi*, the places.

Two are excepted.

Il pórco, the pig; *i porci*, the pigs.

Il Gréco, Greek; *i Gréci*, Greeks.

The other nouns in *co* and *go*, of more than two syllables, do not take an *h* in the plural; as, *amíco*, *amíci*, friends; *doméstico*, *doméstici*, domestics; *canónico*, *canónici*, canons; *cattólico*, *caítólici*, catholics; *médico*, *médici*, physicians; *mendíco*, *mendíci*, beggars.

The following are exceptions:

<i>Albérga,</i>	<i>albérghi,</i>	dwellings
<i>Antíco,</i>	<i>antíchi,</i>	ancients

Astrólogo, astrologer, makes *astróloghi* and *astrólogi*.

In like manner, *mónaco*, a monk, forms in the plural *mónachi* and *mónaci*.

<i>Antíco,</i>	<i>antíchi,</i>	the ancients
<i>Beccafíco,</i>	<i>beccafíchi,</i>	fig-peckers
<i>Bifólco,</i>	<i>bifólchi,</i>	labourers
<i>Catafálco,</i>	<i>catafálchi,</i>	scaffolds
<i>Diálogo,</i>	<i>diáloghi,</i>	dialogues
<i>Fiamingo,</i>	<i>Fiamínghi,</i>	Flemings
<i>Recíproco,</i>	<i>ricíprochi;</i>	reciprocals
<i>Siniscálco,</i>	<i>siniscálchi,</i>	high-stewards
<i>Tedésco,</i>	<i>Tedéschi,</i>	Germans
<i>Tráffico,</i>	<i>tráffichi,</i>	tradings

Nouns ending in *io* form their plural in *ii*, *j*, or *i*, observing the two following rules.

1st. Those in which the *io* is long, the *i* of *io* being accented, and making a dissyllable, retain the two syllables in the plural, changing *o* into *i*; thus, *natió*, *pío*, *zío*, *mormorío*, make in the plural *natií*, *píi*, *zíi*, *mormoríi*.

2nd. Those in which the *o* is short, the *o* making but one syllable, change *o* into *o* or *i* omitting the final *o* as follows:

SINGULAR.	PLURAL.	EXAMPLES.
<i>io,</i>	<i>j,</i>	{ <i>tempio,</i> <i>tempj.</i> <i>necessario,</i> <i>necessarj.</i>
<i>ehio,</i>	<i>chi,</i>	{ <i>principio,</i> <i>principj.</i> <i>occhio,</i> <i>occhi.</i>
<i>glio,</i>	<i>gli,</i>	{ <i>vecchio,</i> <i>vechji.</i> <i>foglio,</i> <i>fogli.</i>
<i>cio and ccio, ci and cci,</i>		{ <i>figlio,</i> <i>figli.</i> <i>consiglio,</i> <i>consigli.</i>
		{ <i>bacio,</i> <i>baci.</i> <i>laccio,</i> <i>lacci.</i>
		{ <i>impaecio,</i> <i>impacci.</i> <i>fantoccio,</i> <i>fantocci.</i>
<i>gio,</i>	<i>gi,</i>	{ <i>raggio,</i> <i>raggi.</i> <i>saggio,</i> <i>saggi.</i>
<i>ajo,</i>	<i>ai,</i>	{ <i>mugnajo,</i> <i>mugnai.</i> <i>librajo,</i> <i>librai.</i>
<i>ojo,</i>	<i>oi,</i>	{ <i>rasojo,</i> <i>rasoi.</i> <i>vasojo,</i> <i>vasoi.</i>

Of Nouns in *u*.

THE Italian language has but few nouns in *u*; and they do not change their termination in the plural: examples:

<i>la grù,</i>	a crane,	<i>le grù</i>
<i>la gioventù,</i>	youth,	<i>le gioventù</i>
<i>la servitù,</i>	servitude,	<i>le servitù</i>
<i>la tribù,</i>	a tribe,	<i>le tribù</i>
<i>la virtù,</i>	virtue,	<i>le virtù</i>
<i>la schiavitù,</i>	slavery,	<i>le schiavitù</i>

Remarks on some Nouns.

* * * When the letter *l* is found in Latin and French after *f*, *b*, *p*, we must change *l* into *i*. Examples, *fleur*, *fiôre*; *blanc*, *biânc*; *blanche*, *biânea*; *plein*, *piêno*; *temple*, *tempio*; *plomb*, *piombo*.

* * * Note,

* * Note, the Italians never put a *c* or *p* before a *t*, but the *p* or *c* are changed into *t*: examples, *doctus*, *dótte*; doctor, *dottore*; act, *útto*; aptitude, *attitudine*; adoption, *adozione*.

Pk is changed into *f*; example, philosopher, *filosofo*; Ephesus, *Efeso*: *x* is changed into *s* or *ss*, and sometimes into *c*; as, Xerxes, *Sérse*; Alexander, *Ales-sandro*; excellent, *eccellénte*.

Of the Augmentatives.

THE Italians, more than other nations, have this peculiarity in their language, that they can augment or diminish the signification of the nouns, by only adding certain syllables to the end of them, which they call augmentatives or diminutives.

Augmentatives are words which, by the increase of a syllable, increase also in their signification.

There are two sorts of augmentatives; the first terminates in *one*, to express any thing great and large; as, *cappello*, a hat, which, by changing *o* into *one*, makes *cappellóne*, a large hat; *sala*, a hall; change *a* into *one*, and you make *salóne*, a large hall; *frate*, a friar; *frátone*, a fat overgrown friar: *casa*, a house; *casóne*, a great house: *libro*, a book; *libróne*, a large book: and so of the rest.

* * Observe, that the augmentatives ending in *one* are always masculine, though the nouns from whence they are formed be feminine; example, *una pórtia*, *un portóne*; *la cámara*, *il camérone*.

The other augmentatives are formed by changing the last letter of the word into *accio*, for the masculine, and into *accia*, for the feminine; but then these augmentatives declare the thing somewhat contemptible; as, *cappello*, a hat; *cappelláccio*, a great ugly hat.

Sala, a hall; *Saláccia*, a great dirty hall.

Casa, a house; *casáccia*, a great dirty house.

Nouns terminating in *ame*, denote plenty or abundance of any thing common; as, *gentáme*, abundance of people; *ossáme*, abundance of bones.

Observe, nevertheless, that in those terminations

there are nouns which are not augmentatives; for instance, in *one*, we find *bastóne*, a stick: in *áme*, *stáme*, *worstead*; in *áccio*, and in *áccia*, *lúccio*, a halter; *fáccia*, a face, &c.

Of Diminutives.

ALTHOUGH the diminutives are increased by the addition of one or more syllables, yet the addition lessens the signification of their primitives.

There are two sorts of diminutives, one of kindness and flattery, another of compassion.

The diminutives of kindness and flattery have their terminations in *ino*, *etto*, *ello*, for the masculine; and in *ina*, *etta*, *ella*, for the feminine; examples, from *póvero*, poor, come *poveríno*, *poveréttó*, *poveréllo*, a poor little man, *poverína*, *poveréttá*, *poverélla*, a poor little woman.

The diminutives of compassion end in *uccio*, *uzzo*, *icciuólo*, for the masculine, and in *uccia*, *izza*, *icciuóla*, for the feminine; example, from *úmo*, a man, is formed *uomúccio*, *uomúzzo*, *uomicciuólo*, a poor little man.

* * * Note, the diminutives convey no meaning of contempt like the augmentatives; so that to express a little old man, you may use indifferently *vecchiéttó*, *vecchíno*, *vecchiettíno*, *vecchiarelló*, *vecchiarellíno*, except the termination *uccio* and *uzzo*; as, *vecchiuzzo*, *casúccia*; as also *cásina*, *casétta*, to express a small house.

* * * Observe also, that the diminutives in *ino* and *ina*, have something of tenderness and persuasive flattery in them; examples, the pretty little prince, *il principíno*; the pretty little princess, *la principessína*.

In her pretty little room, *nel suo bel cameríno*.

Cáne, a dog, has its diminutive *cagnuolíno*, a pretty little dog.

Távola, makes *tavolíno*, a little table.

Cása, a house, *casíno*, a small house.

Cámera, a room, *cameríno*, a little room.

Berréttá, *berrettíno*, a little cap (for men); which show that several feminine nouns in *a* make their diminutives in *ino*.

Of Nouns Adjective.

THE adjectives always agree with their substantives in gender, number, and case.

There are two sorts of adjectives, one terminated in *o*, the other in *e*. The adjectives in *o* serve for the masculine; example, *bélico*, *santo*, *dóttico*, *ricco*, *póvero*: these adjectives, and all others ending in *o*, form their plural in *i*; as, *belli*, *santi*, *dotti*, *ricchi*, *poveri*.

To make these adjectives of the feminine gender, you must change *o* into *a*, as *bello*, *bella*; *dotto*, *dotta*; *ricco*, *rica*: and in the plural you must change *a* into *e*; as, *belle*, *dotte*, *ricche*.

The other adjectives ending in *e* are of the masculine and feminine gender, without changing their termination, and they form their plural in *i*, as well for the masculine as feminine: examples, *un uomo prudente*, *una donna prudente*; *due uomini prudenti*, *due donne prudenti*.

From the adjectives we may form comparatives and superlatives.

Of Comparatives.*

THE English comparatives are adjectives, before which are put the particles, *more*, *less*, *better*, *worse*, &c.

The Italian comparatives have before them, *più*, *meno*, or *méglio*: as, *più dotto*, more learned; *meno dotto*, less learned; *più bella*, more handsome; *meno bella*, less handsome.

The comparatives serve to compare one thing with another: *the sun is larger than the earth*; *your sister is better dressed than your niece*. In these examples we compare the sun with the earth, the sister with the niece.

There are four Italian comparatives, which end in *ore*: they may also be expressed by *più*, except *mégliore*,

* See EXERCISES, p. 16.

the last without repeating the verb, but by *di*, &c.; but when the objects compared are in the accusative case, that is to say, after an active verb, then the comparative *than* must be expressed by *che* before the last object: example, I esteem you more than your brother; *stimo più voi che vostro fratello.*

* * See the Second Part of this Grammar, in the chapter of the concord of nouns, the rule concerning the comparison, when it is made by *as much as, so,* &c.

Of Superlatives.*

THE English superlative is only a noun adjective, to which is prefixed the article *most*, in order to heighten the sense; as, *most learned, most honoured.*

The Italian superlative is formed from the noun adjective, by changing the last letter into *issimo* for the masculine, and into *issima* for the feminine; thus from *grande*, great, you form *grandissimo*, greatest; from *bella*, handsome, *bellissima*, handsomest.

The *most*, is expressed by *il più, la più*; as, the fairest, or most fair, *il più bello, la più bella, i più belli, le più belle*; the largest, *il più grande.*

* * Observe, that by changing the last letter of adjectives in *issimamente*, the superlative adverbs are composed; as, from *dotto*, learned, *dottissimamente*, most learnedly; from *ricco*, rich, *ricchissimamente*, most richly; from *prudente*, prudent, *prudentissimamente*, most prudently.

You are also to take notice, that the positive is sometimes used in the Italian language, instead of the superlative; as, *è la bella delle belle*; as if one were to say, she is the fairest of the fair.

There is also another sort of superlative; for we say, *un uomo dotto dotto*, to signify a very learned man.

Observations on some Nouns.

Observe that the six following words, *uno, bello, grande, santo, quello, buono*, are abridged or retrenched before

* See EXERCISES, p. 23.

before masculine nouns beginning with a consonant, and we only write,

Un, bel, gran, san, quel, buon; as, *un libro, bel cão, gran fuoco, san Michèle, quel bastone, buon figliuolo.*

Before the feminine nouns we write,

Una, bella, gran, santa, quella, buona.

None but *gran* is shortened before feminines.

* * See, in the Second Part, the chapter concerning words which are to be abridged.

Fráte signifies a friar, or brother of a religious order.

In this sense we abridge the word *fráte* before the proper names of men, and only use *fra*; as, *fra Piétro, brother Peter; fra Páolo, brother Paul; fra Ago-stíno, brother Augustine; fra Giovánni, brother John.*

We must remember also, that *fra*, before numeral nouns, signifies in: example, *fra un anno*, in a year; *fra due mesi*, in two months; *fra quíndici gíorni*, in fifteen days.

Numeral Nouns

One,	<i>Un, uno, úna</i>
Two,	<i>dye</i>
Three,	<i>tre</i>
Four,	<i>quáttro</i>
Five,	<i>cíngue</i>
Six,	<i>séi</i>
Seven,	<i>sétte</i>
Eight,	<i>ótto</i>
Nine,	<i>nóve</i>
Ten,	<i>diéci</i>
Eleven,	<i>úndici</i>
Twelve,	<i>dódici</i>
Thirteen,	<i>tré dici</i>
Fourteen,	<i>quattórdici</i>
Fifteen,	<i>quíndici</i>
Sixteen,	<i>sédici</i>
Seventeen,	<i>diciasétte</i>
Eighteen,	<i>diciótto</i>
Nineteen,	<i>diciannove</i>
Twenty,	<i>vénti</i>
	<i>Twenty-one,</i>

Twenty-one,	ventína
Twenty-two,	venti-due
Twenty-three, &c.	venti-tre, &c.
Thirty,	trénta
Forty,	quarénta
Fifty,	cinquénta
Sixty,	sessánta
Seventy,	settánta
Eighty,	ottánta
Ninety,	novánta
Hundred,	cénto
Two hundred,	dugénto
Three hundred,	trecento
Thousand,	mille
Two thousand,	due mila
Million,	milione
A score,	una ventína
Half a score,	una decína
A dozen,	una dozzina
A score and a half,	una trentína

Ordinal Nouns.

First,	Prímo
Second,	segundo
Third,	térzo
Fourth,	quárto,
Fifth,	quínto
Sixth,	sésto
Seventh,	séttimo
Eighth,	ottávo
Ninth,	nóno
Tenth,	décimo
Eleventh,	undécimo
Twelfth,	duodécimo
Thirteenth,	décimotérzo
Fourteenth,	décimoquárto
Fifteenth,	décimoquínto
Sixteenth,	décimosésto
Seventeenth,	décimoséttimo
Eighteenth,	décimottávo

Nineteenth

Nineteenth,	décimonoche
Twentieth,	ventésimo
One-and-twentieth,	ventésima primo
Thirtieth,	trentésimo
Fortieth,	quarantésima
Fiftieth,	cinquantesima
Sixtieth,	sessantesima
Seventieth,	settantesima
Eightieth,	ottantesima
Ninetieth,	novantesima
Hundredth,	centésimo
Thousandth,	millésimo
Last,	ultimo

The proportional numbers are, *sémplice*, *dóppio*, *triplicato*, *quadriuplicato*, *centuplicato*, single, double, threefold, fourfold, a hundredfold.

The distributive nouns are, *ad uno ad uno*, one by one; *a due a due*, two by two.

In French and English all ordinal numbers may be formed into adverbs, but in Italian they have only *primieramente* and *secondariamente*.

To express thirdly, fourthly, &c. they say *in terzo luogo*, *in quarto luogo*, &c. in the third place, in the fourth place, &c.

A Method by which those who understand FRENCH may learn a great many ITALIAN words in a short time.

THOUGH Italian is said to be a corruption of the Latin, yet it has a greater conformity and resemblance with the French than with any other language; for French words, with a little variation, are all Italian, as may be seen by the following examples; only we must observe that the French syllable *cha* is already expressed in Italian by *ca*, rejecting *h*: example, *Charbon*, *charité*, *chasteté*, *chapon*, *charette*, *chandelle*, *chapeau*, the Italians say, *Carbone*, *carità*, *castità*, *cappone*, *caretta*, *candela*, *cappello*.

To acquire a great number of Italian words in a short time, observe the following rules:

Twenty-one,	ventuno
Twenty-two,	venti-due
Twenty-three, &c.	venti-tre, &c.
Thirty,	trinta
Forty,	quaranta
Fifty,	cinquenta
Sixty,	sessenta
Seventy,	setenta
Eighty,	ottanta
Ninety,	novanta
Hundred,	cento
Two hundred,	dugento
Three hundred,	trecento
Thousand,	mille
Two thousand,	due mila
Million,	milião
A score,	una ventina
Half a score,	uma decína
A dozen,	uma dozzina
A score and a half,	uma trentina

Ordinal Nouns.

First,	Primo
Second,	segundo
Third,	terzo
Fourth,	quarto,
Fifth,	quinto
Sixth,	sésto
Seventh,	séttimo
Eighth,	ottavo
Ninth,	nono
Tenth,	décimo
Eleventh,	undécimo
Twelfth,	duodécimo
Thirteenth,	décimotérzo
Fourteenth,	décimoquarto
Fifteenth,	décimoquinto
Sixteenth,	décimosésto
Seventeenth,	décimoséttimo
Eighteenth,	décimottávo

Nineteenth,	décimonoche
Twentieth,	ventésimo
One-and-twentieth,	ventésimo primo.
Thirtieth,	trentésimo
Fortieth,	quarantésima
Fiftieth,	cinquantesima
Sixtieth,	sessantesima
Seventieth,	settantesima
Eightieth,	ottantesima
Ninetieth,	novantesima
Hundredth,	centésimo
Thousandth,	millesimo
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In French and English all ordinal numbers may be formed into adverbs, but in Italian they have only *primariamente* and *secondariamente*.

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THOUGH Italian is said to be a corruption of the Latin, yet it has a greater conformity and resemblance with the French than with any other language; for French words, with a little variation, are all Italian, as may be seen by the following examples; only we must observe that the French syllable *cha* is already expressed in Italian by *ca*, rejecting *h*: example, *Charbon*, *charité*, *chasteté*, *chapon*, *charette*, *chandelle*, *chapeau*, the Italians say, *Curbóne*, *carità*, *castità*, *cappéone*, *caréttta*, *candéla*, *cappélo*.

To acquire a great number of Italian words in a short time, observe the following rules:

The natural nominatives change their last syllable into *o*: as, *sacerdotium*, *sacerdózio*, &c. But if the last syllable of the nominative begins with a consonant, the consonant continues, and the vowel *o* is added to it: examples, *témpus*, say *témpo*; *cornu*, *córno*; retaining the *p* and *n*, which are the first letters of the last syllable of the nominative *tempus*, *témpo*, and the nominative *cornu*, *córno*.

The neutral nominatives in *en* drop the letter *n*; as, *nomen*, *nóme*; *flumen*, *fírme*; changing also the letter *l* into *i*, as has been already observed, when we treated of nouns ending in *er*.

The greatest part of the Latin infinitives, of the second and third conjugation, make the Italian infinitives; as *dolére*, *tenére*, *solére*, *temére*, *vedére*, *crédore*, *leggere*, *diféndere*; but the *e*, in those words which are accented, is pronounced in a different manner, being the close *e*, like that in the French word *malgré*.

CHAP. HI.

Of the PRONOUNS.

THE pronouns are either personal, conjunctive, possessive, demonstrative, interrogative, relative, or improper.

*Of Pronouns Personal.**

THE pronouns personal are *io* and *noi* for the first person, and they serve for the masculine and feminine.

Tu and *voi*, for the second, and these serve also for the masculine and feminine.

Egli for the third person of the masculine gender, and makes *églino*, in the plural.

Ella or *essa* (because *lui* for the masculine, and *lei* for the feminine, are never used in the nominative), for the third person in the feminine gender, form in the plural *elléno*; but *esse* is preferable. Hence we seldom say *lui* or *lei mi dia una présa di tabácco*, give me a pinch of snuff; but *signbre V. S.* or *ella mi dia una présa di tabácco*.

* See EXERCISES, p. 24, 82, &c.

The pronouns personal are declined by the article indefinite, *di*, *a*, *da*.

The Declension of Pronouns Personal.

First Person.

Sing.	Nom. I,	io.
	Gen. of me,	<i>di me.</i>
	Dat. to me,	<i>a me</i> , or <i>mi.</i>
	Acc. me,	<i>me</i> , or <i>mi.</i>
	Abl. from me,	<i>da me.</i>
Plur.	Nom. we,	<i>noi.</i>
	Gen. of us,	<i>di noi.</i>
	Dat. to us,	<i>a noi</i> , or <i>ci.</i>
	Acc. us,	<i>noi</i> , or <i>ci.</i>
	Abl. from or by us,	<i>da noi.</i>

With *me*, is rendered by *con me*, or *me co*; *me* after the imperatives, is expressed by *mi*; as, speak to me, *parlátemi*; tell me, *dítami*; send me, *mandátemi*; write to me, *scrivétemi*.

Us, after the imperative, is rendered by *ci*: example, tell us, *díteci*; give us, *dáteci*; show us, *mostráteci*. In these examples, *us* is not a pronoun personal, but conjunctive, as will be shown hereafter.

Second Person.

Sing.	Nom. thou,	<i>tu.</i>
	Gen. of thee,	<i>di te.</i>
	Dat. to thee,	<i>a te</i> or <i>ti.</i>
	Acc. thee,	<i>te</i> or <i>ti.</i>
	Abl. from thee,	<i>da te.</i>
Plur.	Nom. you or ye,	<i>voi.</i>
	Gen. of you,	<i>di voi.</i>
	Dat. to you,	<i>a voi</i> or <i>vi.</i>
	Acc. you,	<i>voi</i> or <i>vi.</i>
	Abl. from you,	<i>da voi.</i>

With *thee*, is rendered by *con te*, or *te co*; *you*, after imperatives, by *vi*, and not by *voi*, as, be contented

tented, *contentátevi*, show yourself, *mostrátevi*; hide yourself, *nascondétevi*; dress yourself, *vestítevi*; thee, or thyself, is expressed after imperatives by *ti*; as, *móstrati*, show thyself.

Third Person. For the masculine.

Sing.	Nom. he,	<i>egli.</i>
	Gen. of him,	<i>di lui.</i>
	Dat. to him,	<i>a lui</i> , or <i>gli.</i>
	Acc. him,	<i>lui</i> , or <i>lo</i> and <i>il.</i>
	Abl. from him,	<i>da lui.</i>
Plur.	Nom. they,	<i>églino.</i>
	Gen. of them,	<i>di loro.</i>
	Dat. to them,	<i>a loro</i> , or <i>loro</i> , and <i>gli.</i>
	Acc. them,	<i>loro</i> , or <i>gli.</i>
	Abl. from them,	<i>da loro.</i>

* * * Remember that the pronoun *him*, or *to him*, when joined to a verb, is always rendered in Italian by *gli*, and *her* by *le*, as you will see in the pronouns conjunctive.

Third Person. Feminine.

Sing.	Nom. she,	<i>ella</i> , or <i>essa.</i>
	Gen. of her,	<i>di lei.</i>
	Dat. to her,	<i>a lei</i> , or <i>le.</i>
	Acc. her,	<i>lei</i> , or <i>la.</i>
	Abl. from or by her,	<i>da lei.</i>
Plur.	Nom. they,	<i>elleno</i> or <i>esse.</i>
	Gen. of them,	<i>di loro.</i>
	Dat. to them,	<i>a loro</i> , or <i>loro.</i>
	Acc. them,	<i>loro</i> , or <i>le.</i>
	Abl. from, or by them,	<i>da loro.</i>

Though there are instances of *lui*, *lei*, and *loro*, being used in the nominative, yet it is better to say *egli párla*, *ella cánta*, than *lui párla*, *lei cánta*; because *lui* is not to be used in the nominative, but in the other cases, in which it is better to make use of *lui*, *lei*, and *loro*,

loro, than of *egli*, *ella*, *églino*, *éleno*. We therefore say, for him, *per lui*; for her, *per lei*; for them, *per loro*; with him, *con lui*, or *seco*; with her, *con lei*, or *seco*; with them, *con loro*.

Of the Pronoun se, one's self, himself, or herself.

There is another personal pronoun, which serves indifferently for the masculine and feminine: it is, *se*, one's self; it has no nominative.

Gen.	of one's self, himself, or herself,	di se.
Dat.	to one's self, &c.	a se, or si.
Acc.	one's self, &c.	se, or si.
Abl.	from or by one's self, &c.	da se.

It is often joined with the pronoun *stesso*, or *stessa*, and in that case it is more elegant; *per se stesso*, by, or for himself; *per se stessa*; for herself.

Of Conjunctive Pronouns.

The conjunctive pronouns bear a great resemblance to the personal pronouns; the personal pronouns are, *I, thou, he, she; we, ye, they.*

There are seven pronouns conjunctive, viz. *to me, or me*; *to thee, or thee*; *to himself, or himself*; *to herself, or herself*; *to him, or him*; *to us, or us*; *to you or you*; *to them, or them*.

They are expressed in Italian by

mi, ti, si, gli, or le, ci, vi, loro.

It is easy to remember that the pronouns conjunctive, *me, thee, one's self, himself or herself; to him, them, or to them, &c.* are always rendered in Italian by *mi, ti, si, gli, or le, loro*; example, this pleases me, *questo mi piace*.

God sees thee, *Dio ti vede*. The sun rises, *il sole si leva*. I will tell him, *io gli dirò*. I will tell her, *io le dirò*.

I promise them, *prometto loro*; as well for the masculine as the feminine.

* * The pronoun conjunctive *loro* is always put after the verb in Italian; as it is in English, for instance, you will tell them, *diréte loro*.

The pronoun conjunctive, to him, is expressed in Italian by *gli*, and to her, by *le*: example, I speak to him, *io gli parlo*; I speak to her, *io le parlo*. We likewise make use of *gli*, or *li*, in the plural, to signify *loro*; but observe, we must put *gli* before the finite mood; as, *io gli ho inteso dire cose mirabili*; and *loro* after the infinitive mood, as, *ho veduto far loro cose mirabili*. *N.B.* But *gli* for *loro* is seldom used in prose.

The pronouns *we* and *ye* are expressed in Italian by *noi* and *voi*, when they precede the verbs whose action they make, and to which they are nominatives; as, we pray, *noi preghiamo*; you sing, *voi cantate*. *We* is the nominative of to *pray*, of which it makes the action; and so *ye* is the nominative of to *sing*; then *we* and *ye* are pronouns personal.

When *we* and *ye*, in Italian *noi* and *voi*, precede verbs to which they are not the nominative, and there is some other word which goes before, and makes the action of the verb, then they are pronouns conjunctive, and must be expressed by *ci* and *si*, in English *us* and *you*: example, the master speaks to us, *il maestro ci parla*, and not *noi parla*: because the master makes the action, and is the nominative to the verb. In like manner, to reader in Italian, we speak to *you*, we must say, *noi vi parliamo*, and not *noi voi parliamo*; because *we* is the nominative, and makes the action of the verb, and not *you*, which, instead of making it, receives it. Yet we may say, *il maestro parla a noi*, *noi parliamo a voi*.

* * One of the chief difficulties to learners of the Italian language is, to express the pronouns conjunctive *mi*, *ti*, *ci*, *gli*, *ci*, *vi*, when they are followed by the particles *lo*, *la*, *li*, *le*, or *ne*.

But to explain this, observe you must express them here as follows, changing the letter *i* of the pronoun conjunctive into *e*; as to say, *to me of it*, instead of *mine*, you must say *mene*; in like manner, instead of *me lo*, you are to say, *melo*, pronouncing the two syllables short. And the same is to be observed in all the following conjunctive pronouns.

Me,

Me, <i>mi</i> ; me of	<i>it</i> , to me,	<i>melo</i> , mas.
it, <i>mene</i> .	<i>it</i> , to me,	<i>mela</i> , fem.
	{ them, to me,	<i>meli</i> , <i>mele</i> , m. & f.
Thee, <i>ti</i> ; thee of	<i>it</i> , to thee,	<i>telo</i> , mas.
it, <i>tene</i> .	<i>it</i> , to thee,	<i>tela</i> , fem.
	{ them, to thee,	<i>teli</i> , <i>tete</i> ; m. & f.
Himself, <i>si</i> ; him-	<i>it</i> , to himself,	<i>selo</i> , mas.
self of it, <i>sene</i> .	<i>it</i> , to himself,	<i>selo</i> , fem.
	{ them, to himself,	<i>seli</i> , <i>sele</i> , m. & f.
To him, <i>gli</i> , to	<i>it</i> , to him,	<i>glielo</i> , mas.
him of it, <i>gliene</i> .	<i>it</i> , to him,	<i>gliela</i> , fem.
	{ them, to him,	<i>gliela</i> , <i>gleile</i> , m. & f.
Us, <i>ci</i> ; us of it,	<i>it</i> , to us,	<i>celo</i> , mas.
cene.	<i>it</i> , to us,	<i>cela</i> , fem.
	{ them, to us,	<i>ceti</i> , <i>cele</i> , m. & f.
You, <i>vi</i> ; you of	<i>it</i> , to you,	<i>velo</i> , mas.
it, <i>vene</i> ,	<i>it</i> , to you,	<i>vela</i> , fem.
	{ them, to you,	<i>veći</i> , <i>vele</i> , m. & f.

To them, *loro*; to them of it, *ne loro*; putting always *loro* after the verb.

If the verbs are in the infinitive, or the gerund, the pronoun conjunctive must be transposed; as, to tell me, *per dirmi*; to tell me of it, *per dirmene*; to give it to me, *per dármelo*; in telling it me, *dicéndomelo*; to give it to us, *per dárcelo*; so as to make, as it were, but one word of it, remembering that we must always pronounce short, *melo*, *mene*, *telo*, *tene*, *celo*, *celi*, *cele*, and the rest after the same manner.

Other examples concerning the pronoun conjunctive *loro*, them.

I promise them, *prometto loro*.

To promise them some, *per promettérne loro*.

In promising them some, *prometténdone loro*.

After imperatives, and before infinitives and gerunds, the pronouns are never personal, but conjunctive; example, give us, *dáteci*; to see you, *per vedérvi*; in speaking to you, *parlándovi*.

After verbs, when a question is asked, the pronouns are personal, and not conjunctive; example, have you; *avéte voi?* shall we sing; *cantéremo noi?*

The poets always use *me*, instead of *ci*, to express the

the pronoun conjunctive *us*, as in Guarini's *Pástor Fido*.

Perehè, crudo, destín, ne disunisci tu, s'amor ne stríngē? E tu perchè ne stríngi, se ne párte il destín, pérfido amore?

Why, cruel fate, dost thou part us, if love unites us ?
And thou, treacherous love, why dost thou unite us, if fate parts us.

Of Pronouns Possessive.*

THE English have no article in the nominative before pronouns possessive, but the Italians have ; as, *my, il mio, la mia*, fem. Plur. *i miei, le mie, fém.*

There are six pronouns possessive, viz. *il mío, il túo, il suo, il nóstro, il vóstro, il loro*: my, thy, his, our, your, their : in the plural they make *i miei, i túoi, i suoi; i nóstri, i vóstri, i lóro*.

The feminine pronouns possessive are, *la mia, la túa, la súa, la nóstra, la vóstra, la lóro*; in the plural, *le mie, le túe, le súe, le nóstre, le vóstre, le lóro*.

Loro, as you see, never changes, but is always *loro*; it is put before the masculine, as well as the feminine; before the singular, as well as the plural number.

The pronouns possessive are declined by the definite article *il* for the masculine, and by *la* for the feminine.

To render them easy to decline, I shall give the following example :

Sing. Nom.	my book,	<i>il mio libro.</i>
Gen.	of my book,	<i>del mio libro.</i>
Dat.	to my book,	<i>al mio libro.</i>
Abl.	from or by my book,	<i>dal mio libro.</i>
Plur. Nom.	my books,	<i>i miei libri.</i>
Gen.	of my books,	<i>de' miei libri.</i>
Dat.	to my books,	<i>a' miei libri.</i>
Abl.	from or by my books,	<i>da' miei libri.</i>

Decline all the other masculines in the same manner, and the feminines by the article *la*; as, *la mia sérva, della mia sérva, alla mia sérva, dalla mia*

* See Bottarelli's Exercises, p. 26.

sérve; le mie sérve, delle mie sérve, alle mie sérve, d'alle mie sérve.

* * Note, you must not use the definite article when the pronouns possessive precede nouns of quality, but the indefinite articles *di, a, da* : examples,

- | | |
|--------------------|--------------------------|
| Your majesty, | <i>vostra maestà.</i> |
| Of your majesty, | <i>di vostra maestà.</i> |
| To your majesty, | <i>a vostra maestà.</i> |
| From your majesty, | <i>da vostra maestà.</i> |

* * Remember also, that names of kindred conform to this rule ; thus we say, *mio párde, di mio párde, a mio párde, da mio párde* ; *mia mádre, di mia mádre, a mia mádre, da mia mádre* ; *mio fratéllu, di mio fratéllu, a mio fratéllu, da mio fratéllu* ; *mia sorélla, di mia sorélla, a mia sorélla, da mia sorélla* ; *mio marito, &c.*

If the nouns of quality or relation be in the plural, we must make use of the definite article *i* or *le, de'* or *delle* : examples.

- | | |
|------------------------|---|
| Your brothers, | <i>i vóstri fratélli, or i fratélli vóstri.</i> |
| Of your brothers, | <i>de' vóstri fratélli, or de' fratélli vóstri.</i> |
| To your brothers, | <i>a vóstri fratélli.</i> |
| From your brothers, | <i>da' vóstri fratélli.</i> |
| Your sisters, | <i>le vóstre sorélle, or le sorélle vóstre.</i> |
| Of your sisters, | <i>delle vóstre sorélle.</i> |
| To your sisters, | <i>alle vóstre sorélle.</i> |
| From your sisters, | <i>dalle vóstre sorélle.</i> |
| Their highnesses, | <i>le altézze loro, or le loro altézze.</i> |
| Of their highnesses, | <i>delle altézze loro.</i> |
| To their highnesses, | <i>alle altézze loro.</i> |
| From their highnesses, | <i>dalle altézze loro.</i> |

Though the definite article sometimes occurs in ancient and modern authors before nouns of kindred in the singular number, yet we ought not to imitate them ; according to the old proverb, *tu vivendo bonos, scribendo sequere peritos.*

Observe, that when the pronoun possessive is accompanied by a pronoun demonstrative, we do not put the article in the nominative. We do not say, *il quéstio mio libro*, but *quéstio mio libro*. In all other cases, we make use of the indefinite article; thus we say, *di quéstio vóstro libro, a quélla nostra casa*, &c.

Of Pronouns Demonstrative.

The pronouns demonstrative are as follow:

This, that, these, those.

They are called pronouns demonstrative, because they serve to point out or demonstrate any thing or person: as, *this book, that man, that woman, &c.*

We make use of *quéstio, quéstí, quéstia, quéstos*, in showing a thing near at hand: and *quél, quéllo, quélli, quéla, quélle*, in showing or speaking of a thing at a distance.

Costúi, colúi, costéi, coléi, are also pronouns demonstrative, and never used but in speaking of a rational being; as, of a boy, a man, a woman, &c. and not of a horse, a dog, &c., example: it is for this man, do not give it to that, *è per costúi, non lo dáte a colúi*: pay this woman, and send away that, *pagáte cóstei, e rimandáte coléi*: you may also say, *è per quéstio, non la dáte a quéllo; pagáte quéstia, rimandáte quéllea*.

Colúi, costúi, coléi, costéi are used (in prose) to imply contempt.

Costúi and *costéi*, form in the plural *costóro*, these men or women: *colúi* and *coléi* make in the plural *colóro*, they or those men or women.

We seldom make use of *colóro* or *costóro*, either in the feminine or in the masculine for the nominative.

We make use of *cóstui, colúi, costéi, coléi, costóro, colóro*, when they are the last words of a sentence, but seldom in the beginning or middle of it.

We frequently meet with *cotéstio* and *cotéstia*, and they signify *that man or thing, that woman or thing*; but you are to observe, that there is a difference between *quésto* and *cotéstio*. Foreigners, and sometimes the Italians

Italians themselves, are mistaken in the use of these two pronouns. We ought never to use *cotesta*, and *cotesta*, but in speaking of a thing which concerns the person who hears us. Therefore you must not say, *cotesta mio abito*, but *questo* *mio abito*, this coat of mine.

* * * Observe, *questi* and *quegli* are often used for the singular number; as, this man was happy, that unfortunate, *questi fu felice*, *quegli sfortunato*; but it is used only in speaking of a rational substance, as of a man, a woman, an angel, &c. and not in speaking of an animal, or any inanimate thing for then we are to make use of *questo* and *quel* or *quello*.

* * * Note, what, is often expressed by *il che*; but in that case it must refer to some antecedent phrase: example; my father is dead, which obliges me to go, *mai padre è morto, il che mi obbliga a partire*. In the beginning of a sentence we must say, *cid che*: example; that which pleases me, I have not, *cid che mi piace, non l'ho*.

Of Pronouns Interrogative.

The pronouns interrogative serve to ask questions, and are as follow: who? what? which? *chi?* *che?* *quale?* Examples.

Who is it?

chi è?

Who told you so?

chi v' ha detto ciò?

What will you have?

che volrete?

What are you doing?

che fate?

What book is it?

che libro è?

What house is it?

che casa è?

What? *che?* of what? *di che?* to what? *a che?* from what? *da che?*

* * * *Che* is often used for *quale?* and then the phrase is more elegant: example; what man is that? *che uomo è?* what business have you? *che affari avete?* instead of saying, *qual uomo è?* *qualsiasi affari avete?*

*Of Pronouns Relative.**

THERE are three pronouns relative in English,
That, who, and which.

That, when it is a relative pronoun, is expressed in Italian by *che*, or by *il quale* in the masculine, and by *la quale* in the feminine : example, *il libro che io leggo*, the book that I read.

La casa che ho, the house that I have.

I said when it is a pronoun relative, because when it is a conjunction or adverb, it is rendered by *che*; you must therefore say, *credo che andrò*, &c. I believe I shall go, &c.

Who, except it be interrogative, is also expressed by *che*; example : the master who teaches, *il maestro che insegna* : the fools who laugh, *gli sciocchi che ridono*. But if it be interrogative, it is rendered by *chi*.

Of whom or whose is expressed by *di chi* or *di cui*.

To whom is expressed by *a chi* or *a cui*.

From whom, by *da chi*, or *da cui*.

Which, masc. is expressed by *il quale*; of which, *del quale*; to which, *al quale*; from which, *dal quale*; which, plural, *i quali*; of which, *dei quali*; to which, *ai quali*; from which, *dai quali*.

Which, feminine, *la quale*, *della quale*, *alla quale*, *dalla quale*; in the plural, *le quali*, &c.

* * Observe, that the pronouns relative, *that, who, which*, are also expressed by *che*; thus, instead of saying *quale*, *quali*, *il quale*, *i quali*, *la quale*, *le quali*; we may say and write *che*, which is more received.

* * The purest authors place the pronoun *cui* between the definite article and the noun. See the following examples; but observe, that you will never find this pronoun in the nominative.

Whose fair face, *il cui bel viso*, or *il di cui bel viso*, for *il bel viso di cui*.

Whose beauties, *le cui bellézze*, or *le di cui bellézze*, for *le bellézze di cui*.

To whose father, *al cui párre*, or *al di cui párre*, for *al párre di cui*.

From whose brother I have received, *dal cui*, or *dal*

* See Bottarelli's Exercises, p. 27.

dì cui fratello ho ricevuto. See *Boccaccio*, *Lodovico*, *Dolce*, *Menzini*, *Dávila*, and cardinal *Bentivoglio*, who frequently use these expressions.

The French relative, *dont*, of which or of whom, is rendered in Italian by *di cui*.

Dont le, il di cui, or *il cui*.

Dont la, la di cui, or *la cui*.

Dont les, i di cui, or *i cui*, for the masculine.

Dont les, le di cui, or *le cui*, for the feminine.

* * * *Lo, la, li, le*, are pronouns conjunctive, when before verbs.

Him, as we have already observed in the chapter of articles, is rendered by *lo*; example, I see him, *io lo vedo*; you know him, *voi lo conoscete*.

If the verb begins with a vowel, there must be an elision: as, I caress him, *io l'accarezzo*.

Her, is expressed by *la*; example, I know her, *io la conosco*; you want her, *voi la volete*.

Them is expressed by *li* for the masculine, and by *le* for the feminine; as, I see them, *li vedo* or *le vedo*.

* * * Remember that the conjunctive pronouns, *lo, la, li, le*, must be transposed after infinitives, gerunds, and the word *ecco*, here (or) there is, and not put before, as in French.

Eso, he, himself, or it; is a personal pronoun which can be constructed also as a demonstrative: it makes in the plural, *essi*, themselves; *essa*, she, herself, or it makes *esso*, themselves, fem.

Of Improper Pronouns.

These pronouns are called *improper*, because, in fact, they are not properly pronouns, but have a great resemblance to adjectives as well as to pronouns. They are the following:

Tutto, tutti, m. *tutta, tutte*, f. all or every; *ogni*, each or every; *altro, altra, altri, altre*, other, others; *qualche*, some: *chiunque*, whosoever; *qualcheduno, qualcheduna*, some one; *alcuno*, some one, man or thing; *alcuna*, some one, woman or thing; *ciascheduno, ciascheduna*, masc. *ciascheduna, ciaschedune*, fem. every one; *nissuno*,

nobody; *il medesimo*, *id medémo*, *la stessa*, *mæs.* *la me-*
désima, *la medéma*, *la stessa*, *l' istessa*, *fem.* *the same;*
ciascuno, *masc.* *ciascúna*, *fem.* *each or every one;*
altrui, *altri*, *others, &c.*

Veruno, *veruna*, not one man or woman, is used for the affirmative as well as for the negative.

Tutto, comprehends a totality, and agrees with the thing spoken of; example, all the world, *tutto il móndo*, or *tutto 'l móndo*; all the men, *tutti gli uomini*.

The whole earth, *tutta la térra*.

All the women, *tutte le donne*.

* * * We must use *tutto* and *tutta*, when the word *all* is followed by an article or a numeral noun: as, all the world, *tutto 'l móndo*; all the earth, *tutta la térra*: all three, *tutti tre*.

But if after the word *all*, there be no article, we must use *ogni*: example, all men who say so, speak wrong, *ogni uomo che dice questo*, *pér le maledicere*: all women who, *ogni donna che*.

Observe, nevertheless, that this pronoun (*tutte*) is used without the article; and is of great elegance, especially in verse.

Che tutte altre bellézze indietro vánna.

Sciolti da tutte qualità di umana.

* * * *Ogni* is put with the singular number, and never with the plural; and it is indeclinable. It is used before masculines as well as feminines, and especially when the pronoun *all* may be rendered by each or every: examples, all or every scholar, *ogni scolare*; for all or every thing, *per ogni cosa*.

There are some examples of *ogni* in the plural. Cres. 296, says, *appresso la festa d'ogni santi*, after the feast of All Saints. Fiam. 29, *i miei affanni ogni altri trapassano*. But such examples are so uncommon, that they hardly deserve notice.

Altro makes in the plural *altri*; *altra*, feminine, makes *altre*. Oblique cases can be constructed by *altrui*; as, gen. *altria*, or *d' altrui*; det. *altrui* or *ad altria*; acc. *altrui*; abl. *altrui*, or *da altrui*.

Altro, when it is not followed by a noun, signifies another thing.

Altri

Altro is sometimes put for the singular number; as, *altro pidiere*, *altro ride*, one weeps, another laughs.

* * * *Qualche* is only placed before the singular, and never with the plural: it is not right to say, *qualche signore*, *qualche signore*, some gentlemen, some ladies; you must say, *alcuni signori*, *alcune signore*.

Qualsivoglia, whatever, is likewise used as an improper noun; *qualsivoglia libro*, whatever book; *qualsivoglia cera*, whatever wax.

CHAP. IV.

OF THE VERBS.*

WHATEVER relates to the verbs will be rendered much easier to learn by attending to the following remarks:

Important Remarks on the Conjugations.

Before you begin to learn the conjugations, it will be proper to observe, that all the verbs may be conjugated without the pronouns personal, *io*, *tu*, *egli*, *noi*, *voi*, *egli*; you are therefore at liberty to form them with or without the pronouns; and it will be right in you to follow the Latin rule,

Supprimit orator, que rusticus edit inepti.

* * * You must also observe, that the tenses marked with a star, in the conjugation of the verb *avére*, to have, are terminated and conjugated after the same manner in all the other verbs; thus, we say in the preterimperfect of the verb *avére*.

+ *Avévo*, or *avéva*, *avévi*, *avéva*, *avevámo*, &c.

* See BOTTARELLI'S EXERCISES ON THE VERBS, p. 33, et seq.

+ The best writers in the Italian language terminate the first person of the preterimperfect of all verbs in *a*; *avéva*, not *avévo*; *améva*, not *amávo*; the latter termination being used only by the vulgar.

All verbs follow the same rule: examples,

Amávo, or *amáva*, *amávi*, *amáva*, *amavámo*, &c.

Credávo, or *credéva*, *credévi*, *credéva*, *credevámo*, &c.

Sentívo, or *sentíva*, *sentívi*, *sentíva*, *sentivámo*, &c.

And in like manner all other tenses that are distinguished by a star, except the single verb *essere*, to be.

Note. In the Italian language, as in Latin, we do not make use of any personal pronouns before verbs, except when two or three different persons are expressed by the same word:—as the subject of the third person both of the singular and plural, may be a man, or a woman, two men, or two women, it admits very frequently of the pronoun, when there is no antecedent which points clearly to the subject.

Conjugation of the auxiliary verb avére, to have.

INDICATIVE.

PRESENT.

Singular.

I have.

io ho, or

ho.

Thou hast,

tu hái

hái.

He has,

égli ha,

ha.

Plural.

We have,

nói abbiámo,

abbiámo.

You have,

vói avéte,

avéte.

They have,

églino hánno,

hánno.

PRETERIMPERFECT.

I had,

**io avéva*, or *avévo.*

Thou hadst,

tu avévi.

He had,

égli avéva.

We had,

nói avevámo.

You had,

vói aveváte.

They had,

églino avevano.

PRETERPERFECT DEFINITE.

I had,

io ébbi.

Thou hadst,

tu avéstì.

He

He had,	egli ebbe.
We had,	noi avemmo.
You had,	voi avete.
They had	egliano ebbero.

P^RE^TE^RP^ERFECT.

I have had,	io ho avuto.
Thou hast had,	tu hai avuto.
He has had,	egli ha avuto.
We have had,	noi abbiamo avuto.
You have had,	voi avete avuto.
They have had,	egliano hanno avuto.

P^RE^TE^RPLUPERFECT.

I had had,	io aveva avuto.
Thou hadst had,	tu avevi avuto.
He had had;	egli aveva avuto.
We had had,	noi avevamo avuto.
You had had,	voi avevate avuto.
They had had,	egliano avevano avuto.

FUTURE.

I shall or will have,	* io avrò.
Thou shalt have,	tu avrai.
He shall have,	egli avrà.
We shall have,	noi avremo.
You shall have,	voi avrete.
They shall have,	egliano avranno.

IMPERATIVE.

The imperative has no first person singular in Italian.

Have thou,	abbi tu.
Let him have,	abbia egli.
Let us have,	abbiamo noi.
Have you,	abbiate voi.
Let them have,	abbiano egliano.

OPTATIVE.

OPTATIVE AND SUBJUNCTIVE.

I join them together, because their tenses are similar.

PRESENT.

That I may have,..	<i>ch' io ábbia.</i>
That thou mayest have,	<i>che tu ábbi, or abbia.</i>
That he may have,	<i>ch' égli ábbia.</i>
That we may have,	<i>che noi abbiámo.</i>
That you may have,	<i>che voi abbiáte.</i>
That they may have,	<i>ch' églino ábbiano.</i>

FIRST PTERIMPERFECT.

That I had,	* <i>ch' io avéssi.</i>
That thou hadst,	<i>che tu avéssi.</i>
That he had,	<i>ch' égli avésse.</i>
That we had,	<i>che noi avéssimo.</i>
That you had,	<i>che voi avéste.</i>
That they had,	<i>ch' églino avéssero.</i>

SECOND PTERIMPERFECT.

I should have,	<i>io avréi.</i>
Thou shouldst have,	<i>tu avrésti.</i>
He should have,	<i>égli avrébbe.</i>
We should have,	<i>noi avréssimo.</i>
You should have,	<i>voi avréste.</i>
They should have,	<i>églino avrébbero.</i>

PTERPERFECT.

That I have had,	<i>ch' io ábbia avuto.</i>
Thou hast had,	<i>che tu ábbi avuto.</i>
He has had,	<i>ch' égli ábbia avuto.</i>
We have had,	<i>che noi abbiámo avuto.</i>
You have had,	<i>che voi abbiáte avuto.</i>
They have had,	<i>ch' églino ábbiano avuto.</i>

PTERPLUPERFECT.

It is compounded of the first preterimperfect subjunctive and the participle.

If I had had,	<i>se io avéssi avuto.</i>
If thou hadst had,	<i>se tu avéssi avuto.</i>

If

If he had had,	s' égli avesse avuto.
If we had had,	se noi avessimo avuto.
If you had had,	se voi aveste avuto.
If they had had,	s' églino avessero avuto.

SECOND PTERIMPERFECT.

It is compounded of the second preterimperfect subjunctive and the participle.

I should have had,	io avrei avuto.
Thou shouldest have had,	tu avresti avuto.
He should have had,	égli avrebbe avuto.
We should have had,	noi avremmo avuto.
You should have had,	voi avreste avuto.
They should have had,	églino avrebbero avuto.

FUTURE.

It is compounded of the future of the indicative and the participle.

When I shall have had,	quand' io avrai avuto.
Thou shalt have had,	quando tu avrai avuto.
He shall have had,	quand' égli avrà avuto.
We shall have had,	quando noi avremo avuto.
You shall have had,	voi avrete avuto.
They shall have had,	églino avranno avuto.

INFINITIVE.

PRESENT.

To have,	avre.
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PTEPERFECT.

To have had,	avér avuto.
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PARTICIPLES.

Had,	avuto, avuta; plural, avuti, avute.
	GERUNDS.

GERUNDS.

Having, or in having,	avéndo.
	coll' avére.
	nell' avére.
	in avére.
Having had,	avéndo avuto.

* * * We often use the verb *avére*, with the particle *da* or, *a*, instead of the verb *dovére*; example, I ought to do, *ho da fáre*; being to speak, *avéndo a dire*; instead of *dévo fáre*, *dovéndo dire*.

By the generality of tenses of the verb *avére*, you plainly perceive how necessary it is to be perfectly acquainted with them in order to attain a speedy knowledge of all the rest, since there is such an entire conformity between them, except in the present, preterperfect definite, and the subjunctive.

* * * Upon first learning the Italian language, the interrogation creates some difficulty; and we are at a loss how to express *shall I have*; *have we*? *hast thou*? *has he*? yet there is nothing more easy; for it is merely by putting the pronouns personal after the verbs, as in English, and we shall never mistake in saying *avrò io*? *abbiamo noi*? *hai tu*? *ha egli*? And if we would express ourselves with greater elegance and ease, we ought not to mention the pronouns at all; examples, *shall I have this*? *avrò questo*? *does he do well*? *fa bene*? *shall we sing*? *canteremo*?

When we speak negatively, we must use the word *non*: examples, I have not, *non ho*: you must not know, *non dovete conoscere*; thou has not, *non hai*: he has not, *non ha*.

In the like manner to express, I have some, thou hast some, he has some, say, *ne ho*, *ne hai*, *ne ha*, &c.

And to express, I have none, thou hast none, he has none, &c. you may say, *non ne ho*, *non ne hai*, *non ne ha*.

But to express, have I none? hast thou none? we say, *non ne ho io*? *non ne hai tu*?

Conjugation of the Auxiliary Verb éssere, to be.

INDICATIVE.

PRESENT.

I am,	<i>io sóno</i> , or	<i>sóno</i> .
Thou art,	<i>tu séi</i> ,	<i>séi</i> .
He is,	<i>égli è</i> ,	<i>è</i> .
We are,	<i>noi siámo</i> ,	<i>siámo</i> .
You are,	<i>voi siéte</i> ,	<i>siéte</i> .
They are,	<i>églino sóno</i> ,	<i>sóno</i>

PAST IMPERFECT.

I was,	<i>io éra</i> , or <i>ero</i> ,	<i>era</i> , <i>éro</i> .
Thou wert,	<i>tu éri</i> ,	<i>éri</i> .
He was,	<i>égli éra</i> ,	<i>éra</i> .
We were,	<i>noi eravámo</i> .	<i>eravámo</i> .
You were,	<i>voi eraváte</i> ,	<i>eraváte</i> .
They were,	<i>églino érano</i> ,	<i>érano</i> .

PAST PERFECT DEFINITE.

I was,	<i>io fui</i> ,	<i>fui</i> .
Thou wert,	<i>tu fosti</i> ,	<i>fostí</i> .
He was,	<i>égli fù</i> ,	<i>fù</i> .
We were,	<i>noi fummo</i> ,	<i>fummo</i> .
You were,	<i>voi foste</i> ,	<i>foste</i> .
They were,	<i>églino furono</i> ,	<i>furono</i> .

PAST PERFECT.

It is compounded of the present indicative, *io sóno*, and its own participle *stato* or *stata*.

I have been,	<i>io sóno stato</i> , or <i>stata</i> .
Thou hast been,	<i>tu séi státo</i> .
He has been,	<i>égli è státo</i> .
We have been,	<i>noi siámo státi</i> , or <i>state</i> .
You have been,	<i>voi siéte státi</i> .
They have been,	<i>églino sóno státi</i> .

If we speak in the feminine, we must say, *sóno stata*, *stai stata*, *è stata*; *siamo state*, *siete state*, *sono state*; and so on in all the compound tenses.

P^RE^TE^RP^LU^PE^RF^EC^T.

I had been,
Thou hadst been,
He had been,
We had been,
You had been,
They had been,

io éra stata, or *stata*.
tu eri stata.
égli era stata.
noi eravamo state, or *state*.
voi eravate state.
églino erano state.

F^UT^UR^E.

I shall or will be,
Thou shalt be,
He shall be,
We shall or will be,
You shall be,
They shall be,

io sarò.
tu sarai.
égli sarà.
noi saremo.
voi sarete.
églino saranno.

I^MP^ER^AT^IV^E.

Be thou,
Let him be,
Let us be,
Be you,
Let them be,

sii tu, or *sia tu*.
sia égli.
siamo noi.
state voi.
sieno, or siano églino.

O^PT^AT^IV^E A^ND S^UB^JU^NC^TI^VE.P^RE^SE^NT.

That I may be,
Thou mayest be,
He may be,
We may be,
You may be,
They may be,

ch'io sia.
che tu sii, or sia.
ch' égli sia.
che noi siamo.
che voi siate.
ch' églino sieno, or siano.

FIRST

FIRST PRETERIMPERFECT.

That I were or might be,	<i>ch'io fossi.</i>
Thou wert,	<i>che tu fossi.</i>
He were,	<i>ch' egli fosse.</i>
We were,	<i>che noi fossimo.</i>
You were,	<i>che voi foste.</i>
They were,	<i>ch' egliano fossero.</i>

SECOND PRETERIMPERFECT.

I should or would be,	<i>io sarei.</i>
Thou shouldst be,	<i>tu saresti.</i>
He should be,	<i>egli sarebbe.</i>
We should be,	<i>noi saremmo.</i>
You should be,	<i>voi sareste.</i> [bono.
They should be,	<i>egliano sarebbero, or sareb-</i>

PRETERPERFECT.

It is compounded of the present conjunctive *io sia*, and the participle *stato* or *stata*, of the same verb.

That I have been,	<i>ch'io sia stato, or stata.</i>
Thou hast been,	<i>che tu sii, or sia stato.</i>
He has been,	<i>ch' egli sia stato.</i>
We have been,	<i>che noi siamo stati, or state.</i>
You have been,	<i>che voi sidete stati.</i>
They have been,	<i>ch'egliano siano stati.</i>

PRETERPLUPERFECT.

It is compounded of the first preterimperfect subjunctive, and the participle.

If I had been,	<i>se io fossi stato.</i>
Thou hadst been,	<i>se tu fossi stato.</i>
He had been,	<i>se egli fosse stato.</i>
We had been,	<i>se noi fossimo stati.</i>
You had been,	<i>se voi foste stati.</i>
They had been,	<i>se egliano fossero stati.</i>

SECOND

SECOND PRETERPLUPERFECT.

It is compounded of the second preterimperfect subjunctive and the participle.

I should or would have been, *io sarei stato.*

Thou shouldest have been, *tu saresti stato.*

He should have been, *egli sarebbe stato.*

We should have been, *noi saremmo stati.*

You should have been, *voi sareste stati.*

They should have been, *eglinò sarebbero stati.*

FUTURE.

When I shall have been, *quand' io sarò stato.*

Thou shalt have been, *tu sarai stato.*

He shall have been, *egli sarà stato.*

We shall have been, *noi saremo stati,*

You shall have been, *voi sarete stati.*

They shall have been, *eglinò saranno stati.*

INFINITIVE.

To be, *essere.*

PRETERPERFECT.

To have been, *essere stato.*

PARTICIPLES.

Been, *stato*, for the masculine; *stata*, for the feminine.
Plural, *stati*, *state*.

GERUNDS.

Being, or in being, { *essendo*, or *sendo*; or *coll' essere*,
 { *nell' essere*.
 { *in essere*.

Having been, *essendo stato.*

The verb *essere* has no need of any other auxiliary verb; and we must never put any of the tenses of the verb *avére* before the participle *stato*; as, for, I have been, you

you must say, *sono stato*, and not *ho stato*; I had been, *era stato*, and not *aveva stato*. And this rule should be particularly attended to, because herein it is, that foreigners are apt to commit mistakes.

Of Conjugations.

THE Italian verbs have three different terminations in the infinitive; that is to say,

In	{ are ;	{ amare, cantare, saltare.
	{ ere ;	{ temere, crēdere, godere.
	{ ire ;	{ sentire, dormire, mentire.

For which reason I shall give but three conjugations.

Amare, will serve as a rule for the verbs in *are*.

Crēdere, for the verbs in *ere*.

Sentire, for the verbs in *ire*.

It is proper here to observe, that the infinitives of verbs derived from the Latin, retain the same quantity as they have in Latin. For instance, the verb *cantare*, in Latin, has the second syllable long; and it has also the same syllable long in Italian. On the contrary, *crēdere*, *crēscere*, having the second syllable short in Latin, have it also short in Italian. If you observe this rule in pronouncing infinitives, you will avoid the mistakes which most learners of the Italian language are apt to commit. The rule, however, has some exceptions.

* * Note, many Italian grammarians give four conjugations instead of three; they make two sorts of verbs in *ere*, viz. in *ere* short, and in *ere* long.

An easy method of learning to conjugate the Verbs.

I HAVE reduced all the tenses of the verbs to seven: four of which are general, and have the same terminations in all the verbs; and the other three, by changing the one letter in the third person, may be likewise made general, and all conjugations reduced to one.

The

The general tenses are the preteripperfect, the future, the first and second preterimperfect subjunctive.

The preterimperfect is terminated in all the verbs, in *va* or *vo*, *vi*, *va*; *vámo*, *váte*, *vano*.

The future indicative is terminated in *rò*, *riò*, *rá*; *rémo*, *réte*, *ránno*.

The imperfect subjunctive in *ssi*, *ssi*, *sse*; *ssimo*, *ste*, *siero*,

The second imperfect, or conditional, in *rèi*, *résti*, *rébbe*; *rémmo*, *réste*, *rébbero*.

Change *re* of the verbs *amáre*, *crédere*, *sentíre* (and generally of all the other verbs) into *rr* or *vo*; and *rò* into *ssi* and *rei*, &c. and you will find the imperfect, the future indicative, the first and second imperfect subjunctive of all the other verbs, without any exception; which will greatly assist the learner.

* * Note, the future, and the second imperfect, of the verbs in *áre*, are terminated in *erò* and *eréi*, and not in *ardò* and *aréi*. Therefore in these tenses, after having made the change of *re* into *rd* for the future, and into *réi* for the second imperfect, you must also change the vowel that precedes *rò* and *rèi*, and say *amorò*, *amortí*; and so of the other verbs terminated in *áre*.

From this rule must be excepted the verbs in *are* of only two syllables, as *dare*, *stare*, *fare*, which retain the letter *a*, and make *dardò*, &c. instead of *dérò*, &c.

The present indicative, the present definite, and the present subjunctive, are the only tenses necessary to be learned; for the other four, given above, are general.

In order to form those three tenses, you must cut off the last syllable of the infinitive, and then change the last vowel which remains. For the present indicative, change it into *o*, through all the conjugations, thus of *amáre*, *crédere*, *sentíre*, you make, *amo*, *crédo*, *sento*. For the preterperfect definite of the indicatives change it into *ai* in the first conjugation; thus of *amáre*, you form *amái*; but when you come to words of the second conjugation,

gation, you must change it into *ai*; thus of *credere*, you make *crédes*; verbs of the third conjugation have it changed into *ii*; thus, *sentire* makes *sentii*. As for the present subjunctive, the vowel that remains is changed into *i* in the first conjugation, and into *a* in the others; thus, *sti*, *créda*, *séntia*.

Present.

are,	<i>o</i> ,	<i>i</i> ,	<i>a</i> ,	<i>íamo</i> ,	<i>íte</i> ,	<i>ono</i> .
ere,	<i>o</i> ,	<i>i</i> ,	<i>a</i> ,	<i>íamo</i> ,	<i>éte</i> ,	<i>ono</i> .
ire,	<i>o</i> ,	<i>i</i> ,	<i>e</i> ,	<i>íamo</i> ,	<i>íte</i> ,	<i>ono</i> .

* * * Take notice, that in the singular you are to change the letter in the third person only.

Preterperfect definite indicative.

are,	<i>ai</i> ,	<i>ásti</i> ,	<i>ás</i> ,	<i>úmmo</i> ,	<i>ásie</i> ,	<i>árono</i> .
ere,	<i>ei</i> ,	<i>éstii</i> ,	<i>ás</i> ,	<i>émmo</i> ,	<i>éstie</i> ,	<i>éróno</i> ,
ire,	<i>ii</i> ,	<i>ístii</i> ,	<i>í</i> ,	<i>ímmo</i> ,	<i>ístie</i> ,	<i>írono</i> .

Present subjunctive.

are,	<i>i</i> ,	<i>i</i> ,	<i>i</i> ,	<i>ídmo</i> ,	<i>íáte</i> ,	<i>íno</i> .
ere,	<i>a</i> ,	<i>ii</i> ,	<i>a</i> ,	<i>íamo</i> ,	<i>íáte</i> ,	<i>ano</i> .
ire,	<i>a</i> ,	<i>a</i> ,	<i>a</i> ,	<i>íamo</i> ,	<i>íáte</i> ,	<i>ano</i> .

* * * Observe, that through each of the conjugations there is no change made in the singular.

The Participles are,

are,	<i>ito</i> ,	<i>íta</i> ,	<i>áti</i> ,	<i>íte</i> .
ere,	<i>ito</i> ,	<i>úta</i> ,	<i>úti</i> ,	<i>íte</i> .
ire,	<i>ito</i> ,	<i>úa</i> ,	<i>íti</i> ,	<i>íte</i> .

Change the termination, *are*, *ére*, *íre*, with the letters and syllables opposite to them, and you will find the present, the preterperfect definite, and the present of the subjunctive, of all the regular verbs.

*First Conjugation, of the Verbs in are.***INDICATIVE.**

* * I shall hereafter omit the personal pronouns *yo*, *tu*, *egli*, &c.

PRESENT.

I love,	ám-o.
Thou lovest,	ám-i.
He loves,	ám-a,
We love,	am-iámo.
You love,	am-áte.
They love,	ám-ana.

PRETERIMPERFECT.

I did love;	am-áva, or am-ávo.
Thou didst love,	am-ávi.
He did love,	am-áva.
We did love,	am-avámo.
You did love,	am-aváte.
They did love,	am-ávano.

PRETERPERFECT DEFINITE.

I loved,	am-ási.
Thou lovedst,	am-ásti.
He loved,	am-ási.
We loved,	am-ámmo.
You loved,	am-áste,
They loved,	am-árono.

The poets frequently use *amár* and *amáro*, for *amárono*; and so all the verbs in *áre*.

PRETERPERFECT.

This tense is composed of the participle *amáto*, and the present indicative of the auxiliary verb *avére*.

I have loved,	ho am-áto.
Thou hast loved,	hai am-áto.
He has loved,	ha am-áto.
We have loved,	abbiámo am-áto.
You have loved,	avéte am-áto.
They have loved,	hánno am-áto.

PRETERPLU-

P̄ETERPLUPERFECT.

This tense is composed of the participle *am̄ito*, and the imperfect of the auxiliary verb *av̄ere*.

I had loved,	avéva am̄ito.
Thou hadst loved,	avévi am̄ito.
He had loved,	avéva am̄ito.
We had loved,	avevdim̄o am̄ito.
You had loved,	avevdīte am̄ito.
They had loved,	avévan̄o am̄ito.

FUTURE.

I shall or will love,	am-erò.
Thou shalt love,	am-erai.
He shall love,	am-erà.
We shall love,	am-erem̄o.
You shall love,	am-eréte.
They shall love,	am-eránno.

Formerly *amarò* was used ; but it is now the practice to write *amerò*, and so of all the verbs in *are*.

IMPERATIVE.

Love thou,	ám-a tu.
Let him love,	ám-i égli.
Let us love,	am-iámo noi.
Love you,	am-áte voi.
Let them love,	ám-ino églino.

OPTATIVE AND SUBJUNCTIVE.

PRESENT.

That I may love,	ch' io ám-i.
Thou mayest love,	che tu ám-i.
He may love,	ch' egli ám-i.
We may love,	che am-iámo.
You may love,	che am-iáte.
They may love,	che dm-ino.

N. B. You may put the pronouns personal in the singular of this tense, *io*, *tu*, *egli*, in order to distinguish the persons, which are all terminated in the same manner; but it is superfluous to put them in the plural, the persons being sufficiently distinguished by their terminations. The same rule is applicable to the following preterimperfect, and to the present optative and subjunctive of the second and third conjugation.

FIRST PRETERIMPERFECT.

That I might or could love,	<i>ch'io am-dssi.</i>
Thou mightest love,	<i>che tu am-ássi,</i>
He might love,	<i>che am-ásse.</i>
We might love,	<i>che am-ássimo.</i>
You might love,	<i>che am-áste.</i>
They might love,	<i>che am-ássera.</i>

When the conjunction *si*, in French, governs the indicative imperfect, it governs the same tense of the subjunctive in Italian: as, *si vous m'amiez, je vous payerais d'un parfait retour*; if you loved me; &c. *se voi m'amaste*, &c. and not *se voi m'amavate*; and so in all the verbs, because, when we speak by way of wish or desire, we would make use of the subjunctive or optative. Young beginners are apt to mistake in this rule.

SECOND PRETERIMPERFECT.

I should or would love,	<i>am-eréi.</i>
Thou shouldst love,	<i>am-erésti.</i>
He should love,	<i>am-erébbe.</i>
We should love,	<i>am-erémmo.</i>
You should love,	<i>am-eréste.</i>
They should love,	<i>am-erébbero.</i>

PRETERPERFECT.

It is composed of the participle *amato*, and the present subjunctive of the auxiliary verb *avére*.

That I have loved,	<i>ch'io abbia am-ato.</i>
Thou hast loved,	<i>che dobbia am-ato.</i>
He has loved,	<i>ch'egli debba am-ato.</i>

That

That we have loved,	<i>che abbiámo am-áto.</i>
You have loved,	<i>ché abbiáte am-áto.</i>
They have loved,	<i>ché abbiano am-áto.</i>

PRETERPUPERFECT.

It is composed of the participle *amáto*, and the first preterimperfect subjunctive of the auxiliary verb *avére*.

If I had loved,	<i>se io avéssi am-áto.</i>
Thou hadst loved,	<i>se tu avéssi am-áto,</i>
He had loved,	<i>se avésse am-áto.</i>
We had loved,	<i>se avéssimo am-áto.</i>
You had loved,	<i>se avéste am-áto.</i>
They had loved;	<i>se avéssero am-áto.</i>

SECOND PRETERPUPERFECT.

It is composed of the participle *amáto*, and the second preterimperfect subjunctive of the auxiliary verb *avére*.

I should have loved,	<i>avréi am-áto.</i>
Thou shouldst have loved,	<i>avréstti am-áto.</i>
He should have loved,	<i>avrébbe am-áto.</i>
We should have loved,	<i>avrémmo am-áto.</i>
You should have loved,	<i>avréste am-áto.</i>
They should have loved,	<i>avrébbero am-áto.</i>

FUTURE.

It is composed of the participle *amáto*, and the future indicative of the auxiliary verb *avére*.

When I shall have loved,	<i>quand' avrò am-áto.</i>
Thou shalt have loved,	<i>avrás am-áto.</i>
He shall have loved,	<i>avrà am-áto.</i>
We shall have loved,	<i>avrém am-áto.</i>
You shall have loved,	<i>avràte am-áto.</i>
They shall have loved,	<i>avránno am-áto.</i>

INFINITIVE.

To love,	<i>am-áre.</i>
To have loved,	<i>avére am-áto.</i>

PARTICIPLES.

PARTICIPLES.

Loved, *am-áto*, masculine. Loved, *am-áta*, feminine.

GERUNDS:

Loving, or in loving { *am-ándo, coll' am-áre, con am-áre-*
nell' am-áre, in am-áre.
 Having loved, *avéndo am-áto.*

Remarks on the Verbs in *áre*.

ALL the verbs ending in *áre*, are conjugated in the same manner as *aniáre*; except four, which only deviate from this rule in some of their tenses; they are *andáre, dáre, fáre, stáre*,

You will find their conjugations after the regular verbs.

* * Note, the verbs terminating in the infinitives in *cúre*, and *gáre*, take an *h* in those tenses where the *c* and *g* would otherwise meet with the vowels *e* or *i*; that is to say, in the present indicative, imperative, optative, future indicative, and the second pretérito-perfect subjunctive; which are the tenses I shall give as examples, in the verbs *peccáre*, and *pagáre*.

Peccáre, to sin: present, *pécc-o, pecc-hi* (and not *pecc-i*), *pécc-a, pecc-híamo, pecc-híte, pecc-anó*, I sin &c.

Future, *pecc-herò*, I shall sin; *peco-herái, pece-herá, pecc-herémo, pecc-heréte, pecc-heránno*, and not *pecc-erò, pecc-erá, &c.*

Imperative, *pécc-a, pecc-hi; pecc-híamo, pecc-híte, pecc-híno*, sin thou, let him sin, &c.

Optative, *che pécc-hi, pecc-hi, pecc-hi; pecc-híamo, pecc-híte, pecc-híno*, that I may sin, &c.

Pecc-heréi, I should sin; *pecc-herésti, pecc-herébbe, pecc-herémmo, pecc-heréste, pecc-herébbero*.

Pagáre, to pay, present, *pág-o, págh-i, págh-a; pagh-íamo, pag-áte, págh-anó*, I pay, &c.

Future, *pág-herò, pag-herá, pag-herá, pag-herémo, pag-heréte, pag-heránno*, I shall or will pay, &c.

Imperative, *pág-a, págh-i; pagh-íamo, pag-áte, págh-hino*, pay thou, let him pay, &c.

Optative,

Optative, *che paghi, paghi, paghi; paghiámo, paghiáte, paghino*, that I may pay, &c.

The second preterimperfect, *pag-heréi, pag-heresti, pag-herébbe; pag-herémmo, pag-heréste, pag-herébbero*, &c. that I should pay, &c.

The other tenses are conjugated like *amáre*.

Conjugation of the verbs passive.

Before we proceed to the second conjugation, it is necessary to know, that the verbs passive are merely the participles of verbs active, conjugated with the verb *essere*: example,

Conjugation of the verb passive, essere amáto, to be loved.

INDICATIVE.

PRESENT.

I am loved,	sóno am-áto.
Thou art loved,	séi am-áto.
He is loved,	è am-áto.
We are loved,	siámo am-áti.
You are loved,	siéte am-áti.
They are loved,	sóno am-áti.

PRETERIMPERFECT.

I was loved,	éra or éro am-áto.
Thou wert loved,	éri am-áto
He was loved,	éra am-áto.
We were loved,	eravámo am-áti.
You were loved,	eraváte am-áti.
They were loved,	érano am-áti.

PRETERPERFECT DEFINITE.

I was loved,	fui am-áto.
Thou wert loved,	fosti am-áto.
He was loved,	fù am-áto.
We were loved,	fummo am-áti.
You were loved,	foste am-áti.
They were loved,	furono am-áti.

PRETER-

PRETERPAST.

I have been loved,	sóno státo am-áto.
Thou hadst been loved,	séi státo am-áto.
He has been loved,	è státo am-áto.
We have been loved,	siámo státi am-áti.
You have been loved,	siéte státi am-áti.
They have been loved,	sóno státi am-áti.

PRETERPLUPERFECT.

I had been loved,	éra státo am-áto.
Thou hadst been loved,	éri státo am-áto.
He had been loved,	éra státo am-áto.
We had been loved,	eravémo státi am-áti.
You had been loved,	eraváte státi am-áti.
They had been loved,	érano státi am-áti.

FUTURE.

I shall or will be loved;	sarò am-áto.
Thou shalt be loved,	sarái am-áto.
He shall be loved,	sarà am-áto.
We shall be loved,	sarémo am-áti.
You shall be loved,	saréte am-áti.
They shall be loved,	saránno am-áti.

I shall proceed no farther with the conjugation, because it is merely a repetition of the verb sóno, joined to the participle, *am-áto*.

* Observe, that the participles and adjectives change their gender and number after the tenses of the verb *essere*, examples,

I am loved, { *sóno am-áto*, for the masculine } singular.
{ *sóno am-áta*, for the feminine } singular.

We are loved, { *siámo am-áti*, for the masc. } plural.
{ *siámo am-áte*, for the fem. } plural.

You are learned, { *siéte döttö*, } for the singular.
siéte döttä, { *siéte dötti*, } for the singular.
siéte döttë, { *siéte döttë*, } for the plural.

Observe, that in the construction of the passive, the Italians make use of *da* or *dal*, and *per* (by), which answer

answer to the French *du* and *par*; with this difference, that the French use *du*, when the verb expresses an operation of the mind, and *par*, when it expresses an operation of the body, or of the mind and body; whereas the Italians always put *da* or *dal*: thus they say, *Pietro è amato dal principe*, and not *per il principe*; which French learners are apt to confound. N.B. *Dal* signifies, by the; and *per il*, for the.

Second Conjugation of the Verbs in ere.

INDICATIVE.

PRESENT.

I believe,	créd-o.
Thou believest,	créd-i.
He believes,	créd-e.
We believe,	ored-íamo.
You believe,	cred-éte.
They believe,	crbd-ono.

PRETERIMPERFECT.

I did believe,	cred-éva.
Thou didst believe,	cred-évi.
He did believe,	cred-éva.
We did believe,	cred-evámo.
You did believe,	ored-éste.
They did believe,	cred-évano.

PRETERPERFECT DEFINITE.

I believed,	cred-éi.
Thou believedst,	cred-ést <i>i</i> .
He believed,	crede.
We believed,	cred-émmo.
You believed,	cred-éste.
They believed,	ored-érono.

PRETERPERFECT.

I have believed,	ho cred-íto.
Thou hast believed,	hái cred-íto.
He has believed,	ha cred-íto.
We have believed,	abbiamo cred-íta.
You have believed,	avéte cred-íto.
They have believed,	hanno cred-íto.

PRETERPLU-

P^RE^TE^RP^LU^PE^FE^CT.

I had believed,	avéva cred-úto.
Thou hadst believed,	avévi cred-úto.
He had believed,	avéva cred-úto.
We had believed,	avevámo cred-úto
You had believed,	aveváte cred-úto.
They had believed,	avevano cred-úto.

FUTURE.

I shall or will believe,	cred-erò.
Thou shalt believe,	cred-erái.
He shall believe,	cred-erà.
We shall believe,	cred-erémo.
You shall believe,	cred-eréte.
They shall believe,	cred-eránno.

I M P E R A T I V E.

Believe thou,	créd-i.
Let him believe,	créd-a.
Let us believe,	cred-iámo.
Believe you,	cred-éte.
Let them believe,	créd-anoo.

O P T A T I V E A N D S U B J U N C T I V E.

P R E S E N T.

That I may believe,	ch'io créd-a.
Thou mayest believe,	che tu créd-a.
He may believe,	ch'egli créd-a.
We may believe,	che cred-iámo
You may believe,	che cred-iáte.
They may believe,	che créd-anoo.

P^RE^TE^RI^MP^RE^FE^CT.

That I might or could believe,	che cred-éssi.
Thou mightest believe,	che tu cred-éssi.
He might believe,	che cred-ésse.
We might believe,	che cred-éssimo.
You might believe,	che cred-éstè.
They might believe,	che cred-éssero.

SECOND PRÉTERIMPERFECT.

I should believe,	<i>cred-eréti.</i>
Thou shouldst believe,	<i>cred-erésti.</i>
He should believe,	<i>cred-erébbe.</i>
We should believe,	<i>cred-erémmo.</i>
You should believe,	<i>cred-eréste.</i>
They should believe,	<i>cred-erébbero.</i>

PRÉTERPERFECT.

That I have believed,	<i>ch'io ábbia cred-úto.</i>
Thou hast believed,	<i>che tu ábbi cred-úto.</i>
He has believed,	<i>ch'égli ábbin cred-úto.</i>
We have believed,	<i>che abbiámo cred-úto.</i>
You have believed,	<i>che abbiáte cred-úto.</i>
They have believed,	<i>che ábbiano cred-úto.</i>

PRÉTERPLUPERFECT.

If I had believed,	<i>se io avéssi cred-úto.</i>
Thou hadst believed,	<i>se tu avéssi cred-úto.</i>
He had believed,	<i>se avéssè cred-úto.</i>
We had believed,	<i>se avéssimo cred-úto.</i>
You had believed,	<i>se avéste cred-úto.</i>
They had believed,	<i>se avéssero cred-úto.</i>

SECOND PRÉTERPLUPERFECT.

I should have believed,	<i>avréi cred-úto.</i>
Thou shouldst have believed,	<i>avrésti cred-úto.</i>
He should have believed,	<i>avrébbe cred-úto.</i>
We should have believed,	<i>avrémmo cred-úto.</i>
You should have believed,	<i>avréste cred-úto.</i>
They should have believed,	<i>avrébbero cred-úto.</i>

FUTURE.

When I shall have believed,	<i>quand' avrà cred-úto.</i>
Thou shalt have believed,	<i>avrái cred-úto.</i>
He shall have believed,	<i>avrà cred-úto.</i>
We shall have believed,	<i>avrémo cred-úto.</i>
You shall have believed,	<i>avréte cred-úto.</i>
They shall have believed,	<i>avránno cred-úto.</i>

INFINITE.

To believe, *croire*; to disbelieve, *douter*; to doubt, *douter*; to know, *savoir*; to understand, *comprendre*; to believe, *croire*; to disbelieve, *douter*; to doubt, *douter*; to know, *savoir*; to understand, *comprendre*.

GRUND.

Believing, or in believing, cred-éndo, col créd-ere, &c.

PARTICIPLE.

Believed, cred-úto, masc. **Believed, cred-úta, fem.**

Conjugate in like manner the following verbs, which are the only verbs in *ere* that follow the rule of *c-ed ere*.

* Note, that all the regular verbs in ere have two terminations in the preterperfect definite, as they make

éi, ésti, è; émmo, éste, érono,

•
er.

étti, ésti, étte; émmo, éste, éttero.

	Infinitive.	Preterp.	Def.	Participle.
beat,	bátttere,	éi		úto.
drink,	bévere or bérere	éi	or	étti
yield,	cédere	éi		útn.
cleave,	fendere	éi		úto.
fret,	frémere	éi		úto.
groan,	gémere	éi		úto.
enjoy,	gnére	éi		útn.
reap,	míetere	éi		úti
feed,	pásdere	éi		útu.
hang,	péndere	éi		úto.
retch,	récere	éi		úto.
receive,	ricévere	éi		úlo.
shine again,	rilúcere	éi	without a	participle.
sit down,	sedére	éi		úto.
shine,	spléndere	éi		útn.
glide,	sérpere	éi		úto.
creak,	strídere	éi		úlo.
fear,	temére	éi		úlo.
sell,	véndere	éi		úlo.

All

VERBS.

All the other verbs in *ere* are irregular.

The regular verbs end with two vowels in the preterperfect definite: as *am-á-i*, *cred-é-i*, *sent-í-i*.

All the regular verbs, in the same tense, end with the vowel *i*; and this vowel *i* is preceded by a consonant; as, *ébbi*, *credétti*, *scríssi*. Thus *crédere*, which makes *credéi* and *credétti*, is both regular and irregular.

You will find, in the chapter of the irregular verbs in *ere* short (p. 124) a very easy method of learning the irregularity of the verbs, which I have reduced to one general rule.

Third Conjugation of the Verbs in *ire*.

INDICATIVE.

PRESENT.

I hear,	sént-o.
Thou hearest,	sént-i.
He hears,	sént-e.
We hear,	sent-iámo.
You hear,	sent-íte.
They hear,	sent-íono.

PRETÉRIMPERFECT.

I did hear,	sent-íva.
Thou didst hear,	sent-ívi.
He did hear,	sent-íva.
We did hear,	sent-ivámo.
You did hear,	sent-ívate.
They did hear,	sent-ívano.

PRETERPERFECT DEFINITE.

I heard,	sent-íi.
Thou heardst,	sent-ásia.
He heard,	sent-i.
We heard,	sent-immo.
You heard,	sent-iste.
They heard,	sent-íono.

P R E T E R P E R F E C T .

I have heard,	<i>ho sent-íto.</i>
Thou hast heard,	<i>hái sent-íto.</i>
He has heard,	<i>ha sent-íto.</i>
We have heard,	<i>abbiámo sent-íto.</i>
You have heard,	<i>avéte sent-íto.</i>
They have heard,	<i>hanno sent-íto.</i>

P R E T E R P L U P E R F E C T .

I had heard,	<i>avéva sent-íto.</i>
Thou hadst heard,	<i>avévi sent-íto.</i>
He had heard,	<i>avéva sent-íto.</i>
We had heard,	<i>avevámo sent-íto.</i>
You had heard,	<i>aveváte sent-íto.</i>
They had heard,	<i>aveváno sent-íto.</i>

F U T U R E .

I shall or will hear,	<i>sent-irò.</i>
Thou shalt hear,	<i>sent-irái.</i>
He shall hear,	<i>sent-irà.</i>
We shall hear,	<i>sent-irémo.</i>
You shall hear,	<i>sent-iréte.</i>
They shall hear,	<i>sent-iránno.</i>

I M P E R A T I V E .

Hear thou,	<i>sént-i.</i>
Let him hear,	<i>sént-a.</i>
Let us hear,	<i>sent-iámo.</i>
Hear you,	<i>sent-íte.</i>
Let them hear,	<i>sént-ano.</i>

O P T A T I V E A N D S U B J U N C T I V E .

P R E S E N T .

That I may hear,	<i>ch'io sént-a.</i>
Thou mayest hear,	<i>che tu sént-a..</i>
He may hear,	<i>ch' egli sént-a.</i>
We may hear,	<i>che sent-iámo.</i>
You may hear,	<i>che sent-íate.</i>
They may hear,	<i>che sént-ano.</i>

P R E T E R I M 

PRETERIMPERFECT.

That I could or might hear,	<i>che sent-issi.</i>
Thou mightest hear,	<i>che tu sent-issi.</i>
He might hear,	<i>che sent-isse.</i>
We might hear,	<i>che sent-issimo.</i>
You might hear,	<i>che sent-iste.</i>
They might hear,	<i>che sent-issero.</i>

SECOND PRETERIMPERFECT.

I should hear,	<i>sent-iréi.</i>
Thou shouldst hear,	<i>sent-irésti.</i>
He should hear,	<i>sent-irébbe.</i>
We should hear,	<i>sent-irémmo.</i>
You should hear,	<i>sent-iréste.</i>
They should hear,	<i>sent-irébbero.</i>

PRETERIMPERFECT.

That I have heard,	<i>ch'io abbia sent-ito.</i>
Thou hast heard,	<i>che abbi sent-ito.</i>
He has heard,	<i>che egli abbia sent-ito.</i>
We have heard,	<i>che abbiámo sent-ito.</i>
You have heard,	<i>che abbiáte sent-ito.</i>
They have heard,	<i>che abbiano sent-ito.</i>

PRETERPLUPERFECT.

If I had heard,	<i>se io avéssi sent-ito.</i>
Thou hadst heard,	<i>se tu avéssi sent-ito.</i>
He had heard,	<i>se avésse sent-ito.</i>
We had heard,	<i>se avéssimo sent-ito.</i>
You had heard,	<i>se avéste sent-ito.</i>
They had heard,	<i>se avéssero sent-ito.</i>

SECOND PRETERPLUPERFECT.

If I should have heard,	<i>avréi sent-ito.</i>
Thou shouldst have heard,	<i>avréstti sent-ito.</i>
He should have heard,	<i>avrébbbe sent-ito.</i>
We should have heard,	<i>avrémmo sent-ito.</i>
You should have heard,	<i>avréste sent-ito.</i>
They should have heard,	<i>avrébbero sent-ito.</i>

FUTURE.

When I shall have heard,	<i>quand'</i>	avrò sent- <i>ito</i> .
Thou shalt have heard,	<i>avrái</i>	sent- <i>ito</i> .
He shall have heard,	<i>avrà</i>	sent- <i>ito</i> .
We shall have heard,	<i>avrémo</i>	sent- <i>ito</i> .
You shall have heard,	<i>avréte</i>	sent- <i>ito</i> .
They shall have heard,	<i>avránno</i>	sent- <i>ito</i> .

INFINITIVE.

To hear, or to feel, *sent-ire*. Participle, heard, *sent-ito*. Gerund, in hearing, *sent-éndo*.

Conjugate in the same manner the following verbs, which are the only verbs in *ire*, that conform to the rule of *sent-ire*.

	Infinitive.	Pres.	Pret. def.	Particip.
	open, <i>aprire</i>	ápro	aprí	<i>apérlo</i> .
	boil, <i>bollire</i>	bóllo	bollí	<i>bollíto</i> .
	consent, <i>consentire</i>	consénto	consentí	<i>consentíto</i> .
	convert, <i>convertire</i>	convertó	convertí	<i>convertíto</i> .
	cover, <i>coprire</i>	cópro	coprí	<i>copérto</i> .
	sow, <i>cucire</i>	cúcio	cucíi	<i>cucítio</i> .
	sleep, <i>dormire</i>	dórmoo	dormí	<i>dormítio</i> .
	fly, <i>fuggire</i>	fúrggo	fuggíi	<i>fuggítio</i> .
	lie, <i>mentire</i>	ménto	mentí	<i>mentítio</i> .
	die, <i>morire</i>	móro	morí	<i>mórto</i> .
	depart, <i>partire</i>	párto	partí	<i>partítio</i> .
To	repent, <i>pentirsi</i>	mi pentó	mi pentí	<i>pentítio</i> .
	ascend, <i>salire</i>	sálgo	salí	<i>salítio</i> .
	follow, <i>seguire</i>	séguo	segú	<i>seguitó</i> .
	serve, <i>servire</i>	sérvo	serví	<i>servítio</i> .
	suffer, <i>soffrire</i>	sóffro	soffrí	<i>sofférito</i> .
	come or { go out, <i>sortire</i>	sórtó	sortí	<i>sortítio</i> .
	dress, <i>vestire</i>	véstó	vestí	<i>vestítio</i> .
	come or { go out, <i>uscire</i>	éscó	uscí	<i>uscítio</i> .
	hear, <i>udire</i>	ódo	udití	<i>uditítio</i> .

All

All the other verbs in *ire* are regular in the present tense, which they make in *isco*; as you will observe in the Chapter of Irregulars in *ire*; example,

diger-ire diger-isco diger-ii diger-ito, &c.
langu-ire langu-isco langu-ii langu-ito, &c.

N. B. When you have learned to conjugate these five verbs, *avére, éssere, amáre, crédere, sentire*, you may be said to be master of almost all the rest; the termination of the tenses and persons being the same, especially in the irregular verbs; but in order to be perfect in your conjugations, it is not sufficient to know those verbs in the order of the tenses, that is, beginning with the present indicative, and proceeding to the preterimperfect, as children do; but it is necessary to know each tense of the indicative, and optative, &c. by heart. Your teacher will instruct you upon this head; but should he not, or if you learn Italian without a master, your method must be, to conjugate two or three of these verbs, or all five, at the same time. This will enable you to learn them with greater ease; to retain them better in your memory, and to express yourself more readily. In order to conjugate the two auxiliary verbs together, you may, for instance, repeat,

Ho un cavállo, e ne sono coutento.

I have a horse, and am satisfied with it.

And thus you may exercise yourself through every tense and person of the whole conjugation.

With regard to the other three, you will receive much benefit, if you conjugate them by other similar verbs. For instance, I buy my goods, sell them cheap, and serve my friends faithfully; *cómpro le mie mercanzie, le vénndo a buón mercáto, e sérvo con fidelità i mié amíci*. The verb *compráre* is conjugated like *amáre*: *véndere*, like *crédere*; *servire* like *sentire*. If you practise this mode of conjugation, you will find that in a very little time you will be able to speak and write with great ease; for in the Italian language, they write as they speak, and speak as they write; here however you will find a Book of Exercises* highly necessary and useful.

* See BOTTALELLI's EXERCISES, with references to the rules of this Grammar.

Of the IRREGULAR VERBS in are.

THERE are in each conjugation some verbs which do not conform to the common rule, and on that account are called irregulars.

There are but four verbs of the first conjugation, which in some of the tenses depart from the rule of the verb *amáre*, viz.

Andáre, dáre, fáre, stáre.

The verb *fáre* is, properly speaking, an irregular of the second conjugation, since it is only the Latin verb *facere* syncopated or abridged. Yet I place it here in compliance with the method of other grammarians.

Observe, that these verbs are irregular; some in the present, some in the preterperfect-definite, and others in the future tense.

* * * Remember also, that when a verb is irregular in the present of the indicative, it retains its irregularity in the imperative and present of the subjunctive.

* * * Observe farther, that the first and second person plural of the present tense are always regular.

Of the Verb andáre.

THE verb *andáre* is irregular only in the present tense.*

INDICATIVE.

PRESENT.

I go,	vádo or vo.
Thou goest,	vái.
He goes,	va.
We go,	andiámo.
You go,	andáte.
They go,	vánno.

PREFERIMPERFECT.

I did go, thou didst go, he did go; we did go, you did go, they did go.

2. *Andáva, andávi, andáva; andavámo, andaváte, andávano.*

* In the subsequent pages, the tenses which have a star are the only irregular ones; the others are regular.

P^ET^ER^PE^FE^CT D^AF^IN^IT^E.

I went, thou wentest, he went; we went, you went, they went.

4. *Andái, andásti, andò; andámmo, andáste, andárona.*

P^ET^ER^PE^FE^CT.

I have gone,	<i>sóno andáto.</i>
Thou hast gone,	<i>séi andáto.</i>
He has gone,	<i>è andáto.</i>
We have gone,	<i>siámo andáti.</i>
You have gone,	<i>siéte andáti.</i>
They have gone,	<i>sóno andáti.</i>

If we are to speak in the feminine, we should say, *sóno andáta, séi andáta, è andáta, siámo andáti, siéte andáti, sóno andáti.*

I was gone, thou wast gone, he was gone; we were gone, you were gone, they were gone.

P^ET^ER^PL^UP^EF^EC^T.

I had gone, thou hadst gone, he had gone; we had gone, you had gone, they had gone.

Era andáto, éri andáto, éra andáto; eravámo andáti, eraváte andáti, érano andáti.

F^UT^UR^E.

I shall or will go, thou shalt go, he shall go; we shall go, you shall go, they shall go.

5. *Andrò, andrái, andrà; andrémo, andréte, andránn-*

I^MP^ER^AT^IV^E.

Go thou, let him go; let us go, go ye, let them go.

6. *Va' váda; andiámo, andáte, vadáno.*

O^PT^AT^IV^E A^ND S^UB^JU^NJ^CT^IV^E.P^RE^SE^NT.

That I may go,	<i>ch' io váda.</i>
Thou mayest go,	<i>che tu váda.</i>
He may go,	<i>ch' égli váda.</i>
We may go,	<i>che andiámo.</i>
You may go,	<i>che andáte.</i>
They may go,	<i>che vadáno.</i>

PRETERIMPERFECT.

That I might or could go, thou mightest go, he might go; we might go, you might go, they might go.
 Che andassi, andassi, andasse; andassimo, andaste, andassero.

SECOND PRETERIMPERFECT.

I should go, thou shouldst go, he should go; we should go, you should go, they should go.

* Andréi, andrésti, andrébbe; andrémmo, andréste, andrébbero.

Preterp. That I have gone, che sia andato.

Preterpl. If I had gone, se fossi andato.

Future. When I shall be gone, quando sarò andato.

INFINITIVE.

To go, andare. Participle, gone, andato. Gerund, in going, andando.

* * Note, that the preposition *a* or *ad*, must be put after the verb *andare*, and all the other verbs of motion, when they precede an infinitive: example,

Let us go and see, andiamo a vedere.

Go to supper, andate a cenare.

You shall go, and expect me, andrete ad aspettarmi.

Let us send to tell, mandiamo a dire.

The French are frequently mistaken in this respect, because they are accustomed to put the infinitive, without a preposition after the verbs of motion.

Of the Verb dáre.

DA'RE is irregular only in the present and preterperfect definite.

INDICATIVE.

PRESENT.

* I give, thou givest, he gives; we give, you give, they give: do, dá, dá; diámo, dáte, dánno.

Preterimperf. I did give, thou didst give, he did give; we did give, you did give, they did give: dáva, dávi, dáva; davámo, daváte, dávano.

PRETER-

PASTERPERFECT DEFINITE.

4 * I gave,	diedi,	or détti.
Thou gavest,	désti,	
He gave,	diede,	or détte, diè
We gave,	démmo,	
You gave,	déste,	
They gave,	diedero,	or déttera.

The posts use *dier*, *dieran* and *dieron*, instead of *diedero*.

3 Perfect comp.	I have given,	ho dàto.
Preterplup.	I had given,	avéva dàto.
5 * Future.	I shall give,	darò.

IMPERATIVE.

9 * Give thou, let him give ; let us give, give you, let them give : <i>da'</i> , <i>dá</i> ; <i>díamo</i> , <i>dáte</i> , <i>diano</i> .

OPTATIVE AND SUBJUNCTIVE.

7 * Present. That I may give, &c. <i>che dia</i> , <i>che tu dia</i> , <i>ch' egli dia</i> ; <i>che díamo</i> , <i>che diáte</i> , <i>che díano</i> .
8 * Preterimp. That I might give, that thou mightest give, that he might give, &c. <i>che déssi</i> , <i>tu déssi</i> , <i>désse</i> ; <i>déssimo</i> , <i>désté</i> , <i>déssero</i> .
6 * Second Imperf. I should give, &c. <i>daréi</i> , <i>darésti</i> , <i>darébbe</i> , <i>daremmo</i> , <i>daréste</i> , <i>darébbero</i> .

INFINITIVE.

Present,	To give,	dáre.
Gerund,	In giving,	dándo.
Participle,	given,	dáto.

Of the Verb fáre.

FÁRE, formerly *facere*, has its irregularity in the present, and the preterperfect definite; and requires the *t* to be doubled in the participle.

INDICATIVE.**PRESENT.**

* I do, thou dost, he does; we do, you do, they do; *so, fái, fa*; *facciámo, fáte, fánno*.

Preterimp. I did, &c. *facéva, facévi, facéva, &c.*

Preter-def. I did, thou didst, he did; we did, *you did, they did: *féci, facéstí, féce, facémmo, facéste, fécero*.

Preterp. I have done, *ho fátto*.

Preterplup. I had done, *avéva fátto*.

* Future. I shall do, &c. *farò, farái, farà, farémo, faréte, faránno*.

IMPERATIVE.

* Do thou, let him do; let us do, do you, let them do: *fa', fáccia, faccidmo, fáte, fácciano*.

OPTATIVE.**PRESENT.**

* That I may do, or that I do; thou mayest do, he may do; we may do, you may do, they may do; *che fáccia, che tu fáccia, ch' egli fáccia, che facciámo, che faccítte, che fácciano*.

Preterimp. That I might do, thou mightest do, he might do; we might do, you might do, they might *do: *che facéssi, facéssi, facésse, facéssimo, facéste, facéssero*.

* Second Imp. I should do, thou shouldst do, he should do; we should do, you should do, they should do: *faréi, faréstí, farébbe, farémmo, faréste, farébbero*.

INFINITIVE.

* To do, *fáre*. Gerund, in doing, *facéndo*. Participle, done, *fátto*.

Of the Verb stáre.

STA'RE signifies *to be, to dwell, to stand, to stay;* it is irregular in the present and preterperfect definite.

INDICATIVE.**PRESENT.**

* I stand, or I am, *sto*; thou standest, *stái*; he stands, *sta*; *stiámo, státe, stánnō*.

Imperf. I did stand, &c. *stéva*.

* Preter-def. I stood, thou stoodest, he stood, &c. *stétti, stéstī, stétte*; *stémmo, stéste, stéttero*.

Preterp. I have stood, &c. *sóno státo*.

Preterpl. I had stood, &c. *éra státo*.

* Future. I shall or will stand, &c. *starò, stardí, starà, starémo, staréte, staránno*.

IMPERATIVE.

* Stand thou, *sta*; let him stand, *stia*; let us stand, *stiámo*; stand you, *státe*; let them stand, *stíano*, or *stíeno*.

OPTATIVE AND SUBJUNCTIVE.**PRESENT.**

That I may stand, thou mayest stand, he may stand, &c. *ch' io stía, che tu stía, ch' egli stía; che stiámo, che státe, che stíano, or stíeno*.

* Imperfect. That I might or could stand, *che stéssi*; thou mightest stand, *che tu stéssi*; he might stand, *che stésse*; we might stand, *che stéssimo*; you might stand, *che stéste*; they might stand, *che stéssero*.

* Second Preterimp. I should stand, thou shouldst stand, he should stand, &c. *staréi, staréstī, starébbe; starémmo, staréste, starébbero*.

INFINITIVE.

To stand, *stáre*. Gerund, standing, *stándo*. Participle, stood or been, *státo*.

Observations

*Observations on the four IRREGULAR VERBS.***ANDARE, DARE, FARE, STARE.**

THESE four verbs form the second person of the present tense in *ai*; as, *vái*, *dái*, *fái*, *stái*; and the third person plural in *anno*, and not in *ano*, like the regulars: example, *vánno*, *dánno*, *fánno*, *stánno*; the regular verbs make it in *áno*; as, *ámano*, *cántano*, *párlano*, &c.

The future indicative does not terminate in *erò*, but in *arò*; we must therefore say, *farò*, *dardò*, *starò*; except the verb *andare*, which makes *andrò*. Observe, nevertheless, that the verb *stare* and *dare* become regular, when they are compounded; as, *accostare*, *sovraستare*, *secondare*, *comandare*. We say in the second person of the present tense, *accostì*, *sovradisti*, *secóndi*, *comándi*, and not *accostái*, *sovraستái*, *secondái*, *comandái*, this being the first person singular of the preterperfect definite of those verbs. In a word, they follow the rule of the regular verbs through all its tenses. The same cannot be said of the verb *fare*, which continues its irregularity, though compounded; therefore we must say, *disfo*, *disfacciámó*, *disfeci*, *disfacéstí*, &c.

The regular verbs in *ere* make their subjunctive in *i*; as, *ámi*, *párli*, *cánti*, *salti*. The four irregulars form theirs in *a*; as, *váda*, *día*, *fáccia*, *stía*.

Dare and *stare* make the preterimperfect subjunctive *déssi* and *stéssi*, and not *dássi* and *stássi*.

In the second preterimperfect they make *andréi*, *darei*, *faréi*, *staréi*.

Note, the verb *dare* is conjugated like the verb *stare*, only by changing the *st* into *d*; *do*, *sto*, *dáva*, *stáva*, &c.

Of the Irregular Verbs in ere.

THERE are two sorts of verbs in *ere*, one of which has the penultima, or the last syllable but one, long; as,

Cadére, *dovére*, *sapére*, *volére*.

The other the penultima short; as,
Crédere, *leggere*, *scrivere*, *pérdere*.

There

There are no more than twenty-two verbs which have the infinitives in *ere* long, viz.

Infinitive.	Pres.	Pret. def.	Part.
115 <i>Cadére</i> To fall,	cádo,	cáddi,	cadúto.
* <i>Calére</i> - care for, a verb impersonal.			
112 * <i>Capére</i> - contain.			
116 <i>dovére</i> - owe,	dévo,	dovéi,	dovúto.
117 <i>dolérai</i> - grieve,	mi dolgo,	mi dolsi,	dolúto.
118 <i>giacére</i> - lie down,	giáccio,	giáequi,	giaccíto.
* <i>godére</i> - enjoy,	gádo,	godéi,	godúto.
76 <i>avére</i> - have,	ávo,	ábbi,	avúto.
120 <i>paréne</i> - appear,	pájo,	párvi,	parúto.
119 <i>piacére</i> - please	piáccio,	piáequi,	piacíto.
121 <i>persuadére</i> , persuade,	persuádo,	persuási,	persuáso.
113 <i>potére</i> - be able,	pásse,	potéi,	potúto.
121 <i>rimanéra</i> remain,	rimánga,	rimási,	rimáso.
112 <i>sapére</i> - know,	so,	séppi,	sáputo.
* <i>sedére</i> - sit	sédo,	sedéi,	sedúto.
122 <i>solére</i> - be accustomed	sóglia,	solei,	sólito.
			very little used.
119 <i>tacére</i> - be silent,	táccio,	táequi,	tacciúto.
122 <i>tenére</i> - hold,	tángo,	tenási,	tenúto.
* <i>temére</i> - fear	témo,	teméi,	temúto.
123 <i>valére</i> - be worth,	váglio,	valsí,	valúto.
123 <i>vedére</i> - see,	védo,	védi,	vedúto.
114 <i>volére</i> - be willing,	vóglia,	vólli,	volúto.

* The three verbs marked with a star are regular; the figures in the margin refer to the pages in which the other verbs are found conjugated at full length.

The compounds of these verbs make *ere* long also; as, *ricadére*, *riavére*, &c.

Of these twenty-two verbs, there are but three regular, viz. *godére*, *sedére*, and *temére*; and they are conjugated like *crédere*.

Of the other verbs which make their infinitive in *ere* long, some are irregular in the present, others in the preter-definite and future, and some in the participle.

The conjugation of the verb *avére* has been given already; *calére* and *capére* are little in use.

Conjugation of the Irregular Verbs in ere, long.

I begin with *sapere*, *potere*, and *volere*, because they frequently occur in discourse.

/ SAPE'RE, to know.

* Present. *So, sai, sa*; *sappiamo, sapete, sanno*: I know, thou knowest, he knows; we know, you know, they know.

Imper. *Sapéva, sapévi, sapéva*; *sapevamo, sapeváte, sapévano*: I did know, thou didst know, he did know; we did know, you did know, they did know.

* Preter-def. *Séppi, sapésti, séppe*; *sapémmo, sapéste, sépperò*: I knew, thou knewest, he knew; we knew, you knew, they knew.

Preterperfect. *Ho sapúto, hai sapúto, ha sapúto, &c.*

* Future. *Saprò, saprái, saprà*; *saprémo, sapréte, saprárno*: I shall know, thou shalt know, he shall know; we shall know, you shall know, they shall know.

IMPERATIVE.

* *Sáppi, sáppia*; *sappiamo, sappiáte, sáppiano*; know thou, let him know; let us know, know you, let them know.

OPTATIVE AND SUBJUNCTIVE.

* *Che sáppia, sáppia, sáppia*; *sappiamo, sappiáte, sáppiano*: that I may know, thou mayest know, he may know; we may know, you may know, they may know.

* Imperfect. *Che sapéssi, sapéssi, sapésse*; *sapéssimo, sapéste, sapéssero*: that I might know, thou mightest know, they might know.

* Second Imp. *Sapréi, saprésti, saprébbe*; *saprémma, sapréste, saprébbero*: I should or would know, thou shouldst know, he shouldst know; we should know, you should know, they should know.

INFINITIVE.

Sapére, to know. Gerund, *Sapéndo*, knowing. Participle, *Sapúto*, known.

POTÉRE,

2. POTERÉ, *to be able.*

INDICATIVE.

* Present. *Póssō, pubi, può; possiámo, potéte, pósso-*
nno: I can or am able, thou canst, he can; we can,
you can, they can.

Imperf. *Potéva, potévi, &c. I could, &c.*

Pret. def. *Potéi, potésti, potè; potémmo, potéste,*
potérono; I could, thou couldst, he could; we could,
you could, they could.

Preterp. *Ho potúto, I have been able.*

* Future. *Potrò, I shall be able.*

There is no imperative.

OPTATIVE AND SUBJUNCTIVE.

* *Che pôssa, pôssa, pôssa; possiámo, possiáte, pôssano:* that I may be able, thou mayst be able, he may
 be able; we may be able, you may be able, they may
 be able.

Imp. *Che potéssi, potéssi, potésse; potéssimo, potéste,*
potéssero: that I might be able; thou mightest be
able, he might be able; we might be able, you might
be able, they might be able.

* Second Imp. *Potréi, potrésti, potrébbe, &c.*

N. B. In conjugating the verb *patére*, to be able, we do not say in the future *poterò*, and in the second preterimperfect *poteréi*; because *poterò* and *poteréi* are the future and second preterimperfect of the verb *patáre*, to prune.

The vowel *e* is frequently dropt between a mute, and a liquid consonant: thus, instead of *caderei, saperei,*
cederò, we say, *cadrei, saprei, cedrò*: this, however,
 is only used when the *e* is short; but we never say
madra for *madéra*; *anacorta* for *anacoréta*, &c.

INFINITIVE.

Potére. Gerund, *Poténdo.* Participle, *Potúto,*
 VOLERE

3 VOLE'RE, *to be willing.*

* Present. *Vóglia, nahi, nále; vogliámo, voléte, vógliono:* I will or am willing, thou art willing, he is willing; we are willing, you are willing, they are willing.

Imperf. *Voléva, volévi, voléva; volévamo, volévate, volévano:* I was willing, thou wast willing, &c.

* †† Preter-def. *Vólli, volésti, vólle; volémmo, voléste, volérrero:* I was willing, thou wast willing, &c.

Preterperf. *Ho volúto, I have been willing, &c.*

* Future. *Vorrò, vorrái, vorrà; porrémo, porrás, porránno:* I shall be willing, thou shalt be willing, he shall be willing, we shall be willing, &c.

It has no imperative.

OPTATIVE AND SUBJUNCTIVE.

* *Che vóglia, vóglia, vóglia; vogliámo, voglidéte, vógliano:* that I may be willing, thou mayst be willing, he may be willing; we may be willing, you may be willing, they may be willing.

Imperf. *Voléssi, voléssi, volésse; voléssimo, voléste, voléssero:* that I were willing, thou wert willing, he were willing; we were willing, you were willing, they were willing.

* Second Imp. *Vorréi, porrésti, porrébbe: porrémmo, porréste, porrébboro.* I should or would be willing, thou shouldst or wouldest be willing, &c.

Volére. Gerund, *Voléndo.* Participle, *Volúto.*

Remarks on the Verbs terminating in ere long.

* * 1. Remember that *volére* makes in the preterperfect definite, *vólli, volésti, vólle; volémmo, voléste, vóllerò;* and not *vólsi, voléste, vólse; volémmo, voléste, vólsoro;* because *vólsi, vólse, vólsoro,* comes from the verb *vólgere,* to turn. Yet we find *vólsi, vólse,* and *vólsoro,* in several authors, which can only be considered as a poetical licence.

* * Observe,

* * Observe, that it is sometimes an elegance to use the verb *volere*, instead of *dovere*. For instance, *non ciò non si vuol con altri ragionare*, for *non si deve, ought not*.

2. The verbs terminated in the infinitive in *lere*, as *volere*, *dolere*, *sólere*, *valere*, and their compounds, have a *g* before the letter *b* in the first person singular; in the first and third plural, and in all the persons of the present subjunctive; in the present, as,

Vóglia, vuóî, vuóle; vogliámo, voléte, vógliono.

Dóglia, duóli, duóle; dogliámo, doléte, dógliono.

Sóglia, suóli, suóle; soghámo, soléte, sógliono.

Váglio, váli, vále; vagliámo, valéte, vágliono.

3. The verbs terminated in the infinitive in *nére* and *nire*; as, *rimáneré*, *tenére*, *veníre*, have also a *g* in the first person singular, and in the third plural; but not in the first person plural; as,

Téngo, tiéni, tiéne; teniámo, tenéte, téngono.

*Rimángoo, rimáni, rimáne; rimaniámo, rimanéte, ri-
mángono.*

Véngo, viéni, viéne; veniámo, veníte, végono.

They have also a *g* in the first, second, and third person of the present subjunctive in the singular, and in the third of the plural.

4. All the verbs ending in *lere*, *nére*, *nire*, require double *r* in the future, and in the second imperfect tenses.

Examples. *Volére, vóglia, vorrò, vorréi.*
Tenére, téngo, terro, terréi.
Veníre, vango, verrò, verréi.
 And not *Volerò, tenerò, venirò, &c.*

* * Except *finire*, *punire*, *svéllere*, to root up; which follow the common rule, and make *finirò*, *punirò*, *svél-lerò*; and in the present, *finisco*, *punisco*, *svéllo*.

CADE'RE, to fall.

Cádo, cádi, cáde; cadiámo, cadéte, cádono. I fall,
 thou fallest, he falls: we fall, you fall, they fall.

Imperf.

Imperf. *Cadéva, cadévi, cadéva; cadelvámo, cadelváte, cadelváno*: I did fall, &c.

* Preter-def. *Cáddi, cadésti, cádde; cadémmo, cadéste, cáddero*: I fell, thou didst fall, he fell; we fell, you fell, they fell.

Preterf. *Sóno cadúto, sei caduto, è cadúto; siámo, cadúti, siéte cadúti, sono cadúti*: I have or am fallen, thou hast or art fallen, &c.

Preterpl. *Era cadúto, éri cadúto, éra cadúto; eravámo cadúti, eraváte cadúti, érano cadúti*: I had or I was fallen, thou hadst or wast fallen, &c.

Future. *Caderò, caderái, caderà; caderémo, caderéte, caderámmo or cadrò*, &c. I shall fall, thou shalt fall, he shall fall, &c.

Imperative. *Cúdi, fall thou; cáda, let him fall; cadiámo, let us fall; cadéte, fall you; cádano, let them fall.*

Optative. *Che cáda, cáda, cáda; cadiámo, cadiáte, cádano*: that I may fall, that thou mayst fall, &c.

Imperf. *Cadéssi, cadéssi, cadésse; cadéssimo, cadéste, cadéssero*; that I might fall, thou mightest fall, &c.

Second Imperf. *Caderéi, caderéstii, or cadrei, &c.* I should fall.

Infinitive. *Cadére. Gerund, cadéndo. Participle, cadúto.*

2 DOVÉRE, to owe.

Dovére is conjugated through all its tenses like *crédere*. It is irregular only in the present, by putting an *e* for an *o*; **dévo, dévi, déve; dobbiámo, dovéte, dévona, and débbono*: I owe, thou owest, he owes; we owe, you owe, they owe.

Imperf. *Dovéva, dovévi, &c.* I did owe, &c.

Preter-def. *Dovétti, dovésti, dovétte; dovémmo, dovéste, dovéttoro*: I owe, &c.

Preterpl. *Ho dovúto, hái dovúto, ha dovúto*: I have owed, &c.

* Future. *Dovrò, dovrái, dovrà*, I shall or will owe, &c..

* Imperative. *Dévi, débba, dobbiámo, dobbiáte, débbano*: owe thou, let him owe; let us owe, owe you, let them owe.

* Optative

* Optative and Subjunctive. *Che débba, débba, débba; dobbiáno, dobbiáte, débbano*: that I may owe, thou mayest owe, he may owe, &c.

Imperf. *Dovéssi*, that I may owe, &c.

* Second Imp. *Dovréi, dovrésti, dovrébbe; dovrém-mo, dovréste, dovrébbero*: I should owe, &c.

Infinitive. *Dovére*. Gerund, *dovéndo*. Part. *dovúto*.

3 DOLE'RSI, to grieve, to complain.

Dolérsi is a reciprocal verb, conjugated with the pronouns conjunctive, *mi, ti, si*, in the singular number, and with *ci, vi, si*, in the plural.

All verbs having the particle *si* after the infinitive, must be conjugated like *dolére*; as, *pentírsi*, to repent; *ricordársi*, to remember, &c.

INDICATIVE.

* I grieve,	<i>io mi dólgo</i> , or <i>dóglia</i> .
Thou grievest,	<i>tu ti duóli</i> .
He grieves,	<i>egli si duóle</i> .
We grieve,	<i>noi ci dogliámo</i> .
You grieve,	<i>voi vi doléte</i> ,
They grieve,	<i>églino si dólgon</i> , or <i>dógliono</i>

Imper. *Mi doléva, ti dolévi, si doléva, ci dolevámo, vi doleváte, si dolévano*; I did grieve.

PRETER DEFINITE.

* I grieved,	<i>mi dólsi</i> .
Thou grievedst,	<i>ti dolést</i> .
He grieved,	<i>si dólse</i> .
We grieved,	<i>ci dolémmo</i> .
You grieved,	<i>vi doléste</i> .
They grieved,	<i>si dólsero</i> .

Preterperf. *Mi sóno dolúto*, I have grieved, &c.

Preterpluperf. *Mi éra dolúto*, I had grieved, &c.

* Future. *Mi dorrò, ti dorrái, si dorrà; ci dorrémo, vi dorréte, si dorránno*; I shall grieve, &c.

* *Duólti*, grieve thou, *dólgasi*, let him grieve, *dogliá-moci*, *dolétevi*, *dolgansi*, let us grieve, &c.

OPTATIVE

OPTATIVE AND SUBJUNCTIVE.

* Present. *Che mi dólga, tì dólga, si dólga, or döglia; ci dogliámo, vi dogliáte, si dölgano:* that I may grieve, thou mayst grieve, &c.

Imperf. *Che mi doléssi, that I might grieve, &c.*

* Second Imperf. *Mi dorréi, I should or would grieve, &c.*

INFINITIVE.

Dolérsi, to grieve. Gerend, Doléndosi, grieving. Participle, Dolútosi, grieved.

* * Remember that *dolére* signifies also to be ill, and then it is a verb impersonal, having only the third person singular; as,

I have the头痛,	<i>mi duóle la tésta.</i>
Thou hadst the头痛,	<i>ti duóle la tésta.</i>
He has the头痛,	<i>gli duóle la tésta.</i>
She has the头痛,	<i>le duóle la tésta.</i>
We have the头痛,	<i>ci duóle la tésta.</i>
You have the头痛,	<i>vi duóle la tésta.</i>
They have the头痛,	<i>duóle loro la tésta.</i>

GIACE'RE, PIACE'RE, TACE'RE, to lie down, to please, to hold one's tongue.

These three verbs are conjugated alike.

* * In the tenses of these three verbs, where there are two vowels after the *c*, the *c* must be doubled, but if there is only one, then there must be but a single *c*.

* Indicative. Present tense. *Giaccio, giaci, giáce;* *giacciámo, giacéte, giácciono;* I lie down, &c.

Imperf. *Giacéva, I did lie down, &c.*

* Preter-def. *Giacqui, giacésti, giácque;* *giacémmo, giacéste, giácquero:* I lay down, &c.

Preterperf. We do not say, *sóno státo giaciúlo,* I have laid down; but *sóno státo a giacére,* &c.

Future. *Giacerò, I shall lie down, &c.*

* Imperative. *Giáci, giacea;* *giacciámo, giacéte, giácciano:* lie thou down, let him lie down, &c.

* Optative,

* Optative and Subjunctive. *Che giaccia, giacia, giàccia; giacciámo, giaccíte, giàcciano*: that I may lie down, &c.

Imperf. *Che giacéssi*, that I might lie down.

Second Imperf. *Giacerti*, I should or would lie down.

Infinitive. *Giacére*. Gerund, *giacéndo*. Participle, *síto a giacére*.

2 * PIACERE. *Piáccio, piáci, piáce; piacciámo, piacéte, piácciono*: I please, thou pleasest, he pleases; we please, you please, they please.

Imp. *Piacéva, vi, va; vamo, vale, vano*: I did please, &c.

* Preter-def. *Piácqui, piacésti, piácque; piacémmo, piacéste, piácquero*: I pleased, thou pleasedst, he pleased; we pleased, you pleased, they pleased.

Preterperf. *Ho piaciúto*, &c. I have pleased.

Future. *Piacerò*, &c. I shall please.

Imp. *Piáci piáccia, piacciámo; piacéte, piácciano*: please thou, &c.

Subjunctive. *Che pidccia, a, a; iámo, iáte, iáno*: that I may please.

Imp. *Che piacéssi*, that I might please, &c.

Second Imperf. *Piaceréi*, I should please.

Infin. *Piacéro*. Gerund, *piacendo*. Participle, *piacíto*.

3 * TACERE. *Táccio, táci, tâce; tacciámo, tacéte, tacçiono*: I hold my tongue, thou holdest thy tongue, he holds his tongue; we hold our tongues, &c.

Imp. *Tacéva, vi, va; vámo, vâte, vano*: I did hold my tongue, thou didst, &c.

* Preter-def. *Tácqui, tacésti, tacque; tacémmo, &c.* I held my tongue, &c.

Preterperf. *Ho taciúto*, I have held my tongue.

Future. *Tacorò, tacerái, tacerà; tacérêmo, taceréte, taceránno*: I shall hold my tongue, &c.

Imperative. *Táci, Táccia; tacciámo, tacéte, tâcciano*: hold thy tongue, let him hold his tongue, &c.

* Subjunctive.

* Subjunctive. *Che t'áccia, a, a ; tacciámo, tacciáte, t'acciano*; that I may hold my tongue, &c.

Imperf. *Che tacéssi, tacéssi, tacésse*; that I might hold my tongue, &c.

Second Imp. *Taceréi, tacerésti, tacerébbe*: I should hold my tongue, &c.

Infinitive. *Tacére*, to hold one's tongue. Gerund, *tacéndo*, holding one's tongue, &c. Participle, **tacciito*.

PARE'RE, to seem.

* Indicative, Present. *Pájo, pári, páre; pajámo, paréte, pájono*: I seem or appear, thou seemest, he seems; we seem, &c.

Imp. *Paréva*, I did seem, &c.

* Preter-def. *Párvi, paréstí, párve; parémmo, paréste, párvero*: I seemed, &c.

* Future. *Parrò, parrái, parrá*; I shall seem, &c.

* Imperfect. *Pári, pája; pajámo, paréte, pájano*: seem thou, let him seem; let us seem, seem you, let them seem.

* * Remember what has been already remarked, that when a verb has any irregularity in the present of the indicative, it has the same in the present of the imperative and subjunctive.

* Optative and subjunctive. *Che pája, pája, pája; pajámo, pajáte, pájano*: that I may seem, thou mayest seem, he may seem.

Imp. *Che paréssi, paréssi, sse; ssímo, ste, ssero*: that I might seem, &c.

Second Imp. *Parréi*, I should or would seem, &c.

Infinitive. *Parére*, to seem. Gerund, *paréndo*, seeming. * Participle, *parúto*, seemed.

Parére, is also an impersonal reciprocal verb, that has only the third person singular, when it signifies it seems; as it seems to me, *mi páre*, or *parmi*.

It seems	{ to thee,	ti pare.
	{ to him or her,	gli pare, or le pare.
	{ to us,	ci pare.
	{ to you,	vi pare,
	{ to them,	páre loro.

* In like manner through all the lenses : it did seem to me, *mi paréva*; it seemed to me, *mi párvé*.

* Remember that no more than four verbs in ere long, are irregular in the participle; namely, *parére*, *párvé*; *persuadére*, *persuáso*; *rimanére*, *rimásó*; *sólere*, *sólito*; all the other verbs are regular, making it in *uto* as well as *parato*.

2 PERSUADE'RE, to persuade.

Indicative, Present. *Persuádo*, *persuádi*, *persuáde*; *persuadiámō*, *persuadéte*, *persuádono*: I persuade, &c.

Imperf. *Persuadéva*, *vi*, *va*; *vámō*, &c. I did persuade, &c.

* Preter-def. *Persuási*, *persuadéstí*, *persuáse*; *persuadémmo*, *persuadéste*, *persuásero*, I persuaded, &c.

Future. *Persuaderò*, *rái*, *rà*; *rémo*, *réte*, *ránno*.

Imperative. *Persuádi*, *a*; *iámō*, *éte*, *ano*: persuade thou, &c.

Optative. *Che persuáda*, *a*, *a*; *iámō*, *íáte*, *ano*: that I may persuade, &c.

Imperf. *Che persuadéssi*, that I might persuade.

Second Imp. *Persuaderéi* I should or would persuade.

Infinitive. *Persuadére*, to persuade. Gerund, *persuadéndo*, persuading. * Participle, *persuáso*, persuaded.

3 RIMANER'E, to remain.

* Remember the rules of the verbs in *lére*, *nére*, *ntré*.

* Indicative, Present. *Rimágo*, *rimáni*, *rimáne*; *rimaniámō*, *rimanéte*, *rimángono*: I remain, thou remainest, &c.

Imperf. *Rimanéva*, I did remain.

* Preter-def. *Rimási*, *rimanéstí*, *rimáse*; *rimanémmo*, *rimanéste*, *rimásero*: I remained, &c.

Preterperf. *Ho rimásó*, or *sóno rimásó*, I have remained.

* Future. *Rimarrò, rimarrai, rimarrà*, I shall remain, &c.

* Imperative. *Rimanisi, rimanga; rimaniamo, rimanete, rimangano*: remain thou, let him remain.

* Optative. *Che rimanga, rimanga, rimanga; rimaniamo, rimaniate, rimangano*: that I may remain.

Imperf. *Che rimanessi*, that I might remain.

* Second Imp. *Rimarréi, rimarresti*, I should or would remain.

Infinitive. *Rimanere*, to remain. Gerund, *rimanendo*, remaining. Participle, * *rimaso*, remained.

4. SOLE'RE, to be wont, or used to.

* Indicative, Present. *Sóglia, suóli, suóle; sogliamo, solete, sógliono*, I am wont, &c.

Or *Sóno solito*, I am wont; *séi solito*, thou art wont; *è solito*, he is wont; *siamo soluti*, we are wont; *siéle soliti*, you are wont; *sóno soliti*, they are wont.

And in like manner through all the tenses; as, *éra solito*, I was wont; *non éra solito*, I was not wont, &c.

Imp. *Sólva*, &c. I was accustomed, &c.

Preterperf-def. *Fuí solito*, &c.

* Imperative. *Suóli, sóglia; sogliamo, solete, sogliano*: be thou wont, let him be wont, &c.

* Optative and Subjunctive. *Che sóglia, sóglia, sóglia; sogliamo, sogliate, sogliano*: that I may be wont, &c.

Che soléssi, that I might be wont, &c.

Second Preterimperf. *Sarei solito*, I should or would be wont, &c.

Infinitive. *Solére*, to be wont. Gerund, *sólndo*, wonted. Participle, *solito*, wont. Another Gerund, *esséndo sólito*, being wont.

1 TENE'RE, to hold.

* Indicative, Present. *Téngo, tiéni, tiéne; teníamo, tenéte, téngono*: I hold, thou holdest, he holds; we hold, you hold, they hold.

Imp.

Imp. *Tenēta.* I hold held.

* **Preter-def.** *Tenni, tenēsti, tenne;* *tenémmo, tenéste,*
tenéro: I held, thou heldst, he held; we held, you held, they held.

Preterperf. *No tenuto,* &c.

* **Future.** *Terrò terrui, terris;* *terrimo, terrible, ter-*
ranno: I shall hold, thou shalt hold, he shall hold, &c.

* **Imperative.** *Téni, téngi;* *tenímo, toníte, téngan-*
o: hold thou; &c.

* **Optative and Subjunctive.** *Che ténga, téngi, téng-*
ga; *tenímo, toníte, téngano:* that I may hold, &c.

Imper. *Che tenessi, tonessi, tenesse;* *simo,* &c.,
scero: I might hold, thou might'st hold, &c.

* **Second Imp.** *Terrei, terresti, terrebbe;* I should
or would hold.

Infinitive. *Tenere,* to hold. **Gerund,** *tenendo,* holding.
Participle, *tenuto,* held.

2 VALE'RE, to be worth.

* **Indicative, Present.** *Váglio, vali, vale;* *vagliamo,*
valéte, *vágliano:* I am worth, thou art worth, he is
worth; we are worth, you are worth, they are worth.

* **Imperf.** *Valéva, valévi, valéva,* &c. I was worth,
thou wast worth, he was worth, &c.

* **Preter-def.** *Válsi, valésti, valése;* *valémmo, valéste,*
válsero: I was worth, thou wast worth, he was worth,
&c.

Preterpluperf. *Ho valuto.*

* **Future.** *Varrò, varrai,* &c. I shall be worth; &c.

Imperative. *Váli, váglia;* *vagliamo,* &c. be thou
worth, let him be worth; let us be worth, &c.

* **Optative.** *Che váglia, váglia, váglia;* *vagliamo,*
vagliate, vágliano: that I may be worth, &c.

Imperf. *Che valessi,* &c.

Second Imp. *Varrei,* &c.

Infinit. *Valére.* **Gerund,** *valéndo.* **Participle,** *valuto.*

3 VEDE'RE, to see.

Indicative, Present. *Védo, védi, véde;* *vediamo,* *vedete,*
védono:

védono : I see, thou seest, he sees ; we see, you see, they see.

Imper. *Védéna*, *vi*, *va*; *vámo*, *váte*, *váno* : I did see, &c.

* Preter-def. *Vídí*, *vedéstí*, *víde*; *vedémmo*, *vedéste*, *vádero*; I saw, thou sawest, he saw; we saw, you saw, they saw.

Preterperf. *Ho vedúto*, or *visto*, &c. I have seen, &c.

* Future. *Vedrò*, *rái*, *rà*; *rémo*, *réte*, *ránno*: I shall see, thou shalt see, he shall see, &c.

Imperative. *Védi*, *réda*; *vedíamo*, *vedéte*, *védano*: see thou, let him see; let us see, see you, let them see.

Optative. *Che végga*, *végga*, *végga*; *vedíamo*, *vedíate*, *véggano*: that I may see, that thou mayest see, that he may see, &c.

Imperf. *Che vedéssi*, that I might see, &c.

* Second Imperf. *Vedréi*, I should see, &c.

Infinitive. *Vedére*. Gerund, *vedéndo*. Participle, *vedúto*, or * *visto*, seen. They say also *veggo*, *veggiamo*, and *vegendo* instead of *vedo*, *vediamo*, *vedendo*.

Of the Verbs in ere short.

OF all the verbs in *ere* short, there are none regular, except those which I have put just after the verb *crédere*.

All the rest, of which there is a great number, are irregular; some in the present tense, most of them in the preterperfect-definite, some in the future, and almost all in the participle.

A new and general Rule, to learn in a short time all the Irregular Verbs in ere short.

We are taught by an axiom in philosophy, that *frustra fit per plura, quod potest fieri per pauciora*. And it is in conformity with this maxim, that I have reduced all the irregular verbs in *ere* short, to one single rule.

These five verbs, *conoscere*, to know; *créscere*, to grow; *nascere*, to be born; *nuocere*, to hurt, (morally), *rómpere*

rāmpere, to break; form the preterperfect definite, and the participles, as follow:

Preter-def.	Participle.
conóbbi	conosciuto.
crébbi	cresciuto.
náncqui	náto.
nócqui	nocíto.
rúppi	rótto.

Generally speaking, all the other verbs ending in the infinitive in *ere* short, form the preterperfect-definite in *si*, and the participle in *so*, *to*, or *sto*.

†† Though this rule might suffice for all the preterperfect definites of verbs terminated in *ere* short; yet we may also observe that the same verbs may be terminated in thirteen different ways, which will make however but one and the same rule.

* * You will see in the terminations, which are placed in direct lines, that there is a star at the end of some of them, and there are others without that mark. The star at the end is intended to show that those verbs make the participle in *to*; the verbs that have no star make the participle in *so*, or in *esso*.

Terminations of the Verbs in ere short.

The verbs in *ere*, short, are terminated in the infinitive.

- * 128 1. In *cere*: as, *víncere*, *tórcere*, *cubcere*. *
- 131 2. In *dere*: as, *árdere*, *chiúdere*, *rídere*.
- 132 3. In *gere*: as, *piángere*, *spíngere*, *leggere*. *
- 133 4. In *gliere*: as, *cógliere*, *sciógliere*, *tógliere*. *
- 134 5. In *ere*: as, *trádere*, obs. now *trárre*, &c. *
- 135 6. In *lere*: as *svéllere*. *

* The figures in the margin refer to the pages where the verbs of a similar termination are conjugated.

135. 7. In *tere*: as, *imprimere*, *opprimere*. Present
def. *impresso*, *oppresso*. Participle, *im-
presso*; *oppreso*.
136. 8. In *nere*: as, *pónere*, obs. now *porre*, *riponere*,
obs. *riporre*. Participle, *riposto*.
137. 9. In *ndere*: as, *préndere*, *réndere*, *rispóndere*,
nascondere. Participle, *préso*, *réso*, or
rendúlo, *rispósto*, *nascoso*, or *nascosto*.
138. { 10. In *pere*: as, *rómpere*, makes in the perfect:
defin. *ráppi*, in the participle, *róllo*.
- { 11. In *rere*: as, *córrete*, *concórrete*.
- { 12. In *tere*: as *méttere*, *misi*, *messo*.
139. 13. In *vene*: as, *scráture*, *vísone*.

* * Change all these terminations into *si*, and you will find the preterperfect definite of them all, in which consists the greatest irregularity: example; to find the preter-definite, of *vincere*, *tórcere*, *árdere*, *préndere*, *plangere*, *rispóndere*, only change their terminations, *cere*, *dere*, *gere*, *ndere*, into *si*, and you will find, *vinst*, *tórst*, *ársi*, *prési*, *plánst*, *rispósti*.

* * Observe, that the verbs written with two *gg*'s before the penultima, drop them, and double the *s* in the preterperfect definite, and the *t* in the participle; example, *leggere*, *réggere*, &c. To form the preterperfect definite, we must change the termination *g gere* into *ssi*, and for the participle into *tto*, and we shall find *léssi*, *réssi*, *tésto*, *résto*, &c.

Take notice likewise, that the verbs terminating in *giere*, always retain the *l*, and only lose *giere* in the preterperfect definite; the same rule serves for the participle: example, *cogliere*, *scogliere*, *scégliere*, *tógliere*, &c. take from those words *giere*, there remains *col*, *ciol*, *sel*, *tol*; and by adding *si* to them in the preterperfect definite, and in the participle so, we shall find, *coldsi*, *sciolsi*, *scélsi*, *tolsi*, *cotto*, *scotto*, *scélto*, *tolto*, &c.

* * To conjugate these verbs with ease, remember that there are always three irregular, and three regular persons, in the preter-definite.

The three irregular persons are the first and third singular, and the third plural, which are very easy to be formed, if we only observe, that the first person is always

always terminated in *i*; *vínsi*, *ársi*, *píánsi*; change *i* into *e*, and it is the third singular; *vinse*, *árse*, *pianse*; and by adding *ro* to the latter it becomes the third plural, *vinsero*, *ársero*, *piánsero*; and so of the rest. Example,

<i>présé</i> , <i>scrisse</i>	<i>prése</i> , <i>scrisse</i> ,	<i>présero</i> , <i>scríssero</i> ,
<i>résé</i> , <i>léssi</i>	<i>rèse</i> , <i>lésse</i> .	<i>résoro</i> , <i>léssero</i> .

The three regular persons are, the second singular, and the first and second plural. There is frequently more difficulty in finding out these than the irregular persons, because we confound one with the other. Now the true way to avoid being mistaken in this point is, to remember that the second person singular of the preter-definite in all verbs, as well regular as irregular, is formed from the infinitive, by changing *re* into *sti*; as, *vincere*, *vincésti*, *árdere*, *ardésti*; *piángere*, *piangésti*; except the verb *éssere*.

The first person plural is also formed from the infinitive by changing *re* into *mmo*; as, *amáre*, *amámmo*; *vedére*, *vedémmo*; *leggére*, *leggémmo*.

The second person plural of the preterperfect definite is formed in all the verbs from the second of the singular, by changing its final *i* into *e*; as *vincésti*, *vincéste*; *ardésti*, *ardéste*; *piangésti*, *piangéste*. Thus we shall find, *vínsi*, *vincésti*, *vinse*; *vincémma*, *vincéste*, *vinsero*; *ársi*, *ardésti*, *árse*; *árdémmo*, *ardéste*, *ársero*.

These observations should be carefully remembered, as being very necessary for conjugating the irregular verbs.

* * We must also remember, that the verbs terminated in *ere* and *vere*, as, *tráere*, *scrívere*, double the letter *s* in the preterperfect definite, and the letter *t* in the participle; example; *trássi*, *scrissi*, *tráutto*, *scritto*.

The above rule would be sufficient for learning the irregularity of the verbs in *ere* short; yet, for the greater convenience of learners, I have thought proper to explain these thirteen terminations more at large, in order to obviate all the difficulties that may occur.

Of the Verbs terminated in cere.

The verbs in *cere* form the preterperfect definite, by changing *cere* into *si*, and the participle into *to*: as,

CUBCERE, to bake, to cook. Present, *cuóco*, *cuóci*, *cuóce*; *cuociámo*, *cuocéte*, *cuócono*: I bake, thou bakest, he bakes: we bake, you bake, they bake.

Imp. *Cuocéva*, *vi*, *va*; *vámo*, *váte*, *vano*: I did bake, thou didst bake, he did bake, &c.

* Preter-def. *Cóssi*, *cuocéstí*, *cósse*; *cuocémmo*, *cuocéste*, *cóssero*: I baked, thou didst bake, he baked, &c.

Preterp. *Ho cótto* I have baked.

Preterp. *Aveva cótto*, I had baked.

Future. *Cuocerò*, *rđi*, *rđ*; *rémo*, *réte*, *ránno*: I shall bake; thou shalt bake, he shall bake, &c.

Imper. *Cuóci*, *cuóca*; *cuociámo*, *cuocéte*, *cuócano*: bake thou, let him bake, &c.

Opt. *Che cubca*. Imperf. *che cuocéssi*. Second Imp. *cuocerí*. Infinitive, *cuócere*. Participle, * *cótto*. Gerund, *cuocéndo*.

CONDUCERE, obs. **CONDURRE**, to conduct. Present, *condúco*, *condúci*, *condúce*; *conduciámo*, *conducéte*, *condúcono*: I conduct, thou conductest, he conducts; we conduct, &c.

Imperf. *Conducéva*, *vi*, *va*, &c. I did conduct.

Preter-definite. *Condüssi*, *conducéstí*, *condússe*; *conducémmo*, *conducéste*, *condüssero*: I conducted, thou didst conduct, he conducted, &c.

* Future. *Condurrò*, *rđi*, *rđ*; *rémo*, &c. I shall or will conduct, &c.

Imperative. *Condúci*, *condúca*, &c, conduct thou, &c.

Optative. *Che condúca*. Imperf. *che condúcessi*. Second Imperfect, * *condurréi*. Participle, * *condótto*. Gerund, *conducéndo*.

RILÚ'CERE, to shine. Present, *rilúco*, *rilúci*, *rilúce*; *riluciámo*, *rilucéte*, *rilúcono*: I shine, thou shinest, he shines, &c. Imperfect, *rilucéva*, &c. I did shine, &c.

Preter-

Preter-definite. *Rilüssi, rilucésti, rilússe ; rilucémmo, rilucéste, rilússero* : I abined, thou didst shine, he shined, &c. Future, *rilucerò*, I shall shine, &c.

Imperative. *Rilúci, rilúca ; riluciámo, rilucéte, rilúcano* : shine thou, let him shine, &c.

It has no Optative. Subjunctive. *Che rilúca, rilúca, rilúca ; riluciámo, riluciáte, rilúcano* : that I may shine, &c. Imperfect, *rilucéssi*, &c. that I might shine, &c. Second Imperfect, *riluceréi*, &c. I should shine, &c. It has no Participle. Gerund, *rilucéndo*, shining.

— **VINCERE**, to win. Present, *vínco, vínci, vínce* ; *víncíamo, vincéte, víncono* : I win, thou winnest, he wins, &c. Imperfect, *vincéva*, I did win. * Preter-definite, *vinsi, vincésti, vínse* ; *vincémmo, vincéste, vínsoro* : I won, &c. Preter-perfect, *ho vínto*, I have won. Future, *vincerò*, I shall win. Imperative, *vinci, víncá*, &c. win thou, let him win, &c.

Optative and Subjunctive. *Che víンca*. Imperfect, *che vincéssi*. Second Imperfect, *vinceréi*. Participle, **vínto*.

— **TÓRCERE**, to twist. Present, *tórça, tórci, tórce* ; *torciámo, torcéte, tórcono* : I twist, thou twistest, he twists ; we twist, &c. Imperfect, *torcéva*, I did twist. * Preter-definite, *torsi, torcéstí, tórsse* ; *torcémmo, torcésté, tórsoro*. Future, *torcerò*.

Imperative. *Tórci, tórça*, &c. twist thou, let him twist, &c.

Optative. *Che tórça*. Imperfect, *che torcési*. Second Imperfect, *torceréi*. Participle, **tórto*. Gerund, *torcéndo*.

— **CONÓSCERE** and **CRE'SCERE**, change *scere* into *bé*, to form the preter-definite, and make the participle *in sciúto* : as,

Conóscço, conásçi, conósce ; *conosciámo, conoscéte, conóscono*. I know, &c. Imperfect, *conoscéva*. Preter-definite,

definite; condidī, concidēstī, condidē; conoscentī, conosceste, conoscerētū : I knew, &c. Future, conoscerē, &c. Imperative, concidē, conosca, &c. know thou, let him know, &c.

Optative. *Che conoscas.* Imperfect, *che conoscessi.* Second Imperfect, *conoscerētī.* Participle, * *conosciuto.*

Cresco, crēscī, crēscas ; crescéndo, crescētē, crēscendo : I grow, thou growest, he grows ; we grow, you grow, they grow. Imperfect, *crescēta*, I did grow. Preter-definite, *crēbū*, *crecēstī*, *crēbē*. Future, *crescērō*, I shall grow.

Imperative. *Crēsci*, *crēsca*, &c. grow thou, let him grow, &c.

Optative. *Che crēcea.* Imperf. *che crescēssi.* Second. Imperf. *crescerētī*, I should grow, &c. Participle, * *crescētū.*

NA'SCERE and **NOCERE** make the preterperfect definite in *qui*.

NA'SCERE, to be born. Present, *nāscō*, *nāscī*, *nāsce* ; *nasciāmo*, *nascēte*, *náscono* : I am born, thou art born, he is born ; we are born, you are born, they are born. Imperfect, *nascēva*, I was born. Preter-definite, *nācqui*, *nascēsti*, *nāsque* ; *nascēmō*, *nascēste*, *nāsquerō* : I was born. Future, *nascērō*, I shall be born.

Optative. *Che nāsca.* Imperfect, *che nascēssī.* Second Imperfect, *nascētī.* Participle, * *nādo.* Gerund, *nascēndo.*

NOCERE, to hurt (morally). Present, *nōdeo*, *nōdī*, *nōcē* ; *nociāmo*, *nocēte*, *nōcono* : I hurt, &c. Imperfect, *nōdeeva*, I did hurt. Preter-definite, * *nōcqui*, *nāo-dēsti*, *nōsque* ; *nōcēmō*, *nocēste*, *nōsquerō* : I did hurt, or I hurt, &c. Future. *Nuocērō*, &c.

Imperative. *Nōcī*, *nōcā*, &c. hurt thou, let him hurt, &c.

Optative. *Che nōcea.* Imperfect, *che nocēssī.* Second Imperf. *nōcētī.* Participle, * *nōciāto.* Gerund, *nocēndo.*

Of the Verbs in dere.

THE verbs in *dere* form the preterperfect definite in *si*, and the participle in *so*: as,

A'RDERE, to burn. Present, *Ardo, árdi, dirde*: *ardímo, ardete, árdono*: I burn, thou burnest, &c.

Imperfect. *Ardéva*, I did burn. * Preter-definite, *árvi, ardéstí, árse*; *ardémmo, ardésté, ársero*: I burnt, he burnt, &c. Future, *arderò*, I shall burn, &c.

Imperative. *Ardi, árda*; *ardímo, ardete, árdano*: burn thou, let him burn, &c.

Optative. *Che árda, árda, árda*; *ardímo, ardáte, árdano*: that I may burn, &c. Imperfect, *che ardéssí*. Second Imperfect, *ardertí*. Participle, * *árso*, burnt. Gerund, *ardéndo*, burning, or in burning.

I shall put no more tenses of the verbs than the present, the preterperfect definite, and the participles, none but these being irregular.

CHI'DERE, to shut; *chiúdo*, * *chiúsi*, *chiúsa*.

And so of the rest; except,

CHI'DERE, to ask; which makes in the preter-def. * *chiésí*, and the participle, * *chiáste*, and not *chiéso*.

P'E'DERE, makes in the preter-definite, *perdéi*, or *perdétti* and * *pérasi*: in the participle, *perdúlo*, and * *pérso*.

R'I'DERE, to laugh; *rído*, * *rísi*, * *riso*.

RÓDARE, to gnaw: *róda*, * *rótí*, * *rósó*.

Observe, that all these verbs have the preter-definite in *ei* and *etti*. It is more elegant to say, *chiudéi*, *perdéi*, &c. than *chiúsi*, *pérsti*, &c. This is to avoid the ambiguity that might arise between *chiúsi*, *pérsti*, &c. the first person of the preter-definite, and *chiúsi*, *pérsti*, &c. nouns adjective.

The participle of the verbs in *dere*, short, is always terminated in *so*. Except the verbs *chiédere* and *pérdere*, which make *chiésí*, and *pérsti*, *chiésto*, or *chiéto*, and *perdúlo*.

* * You

* * You perceived, after the conjugation of the verb *cédere*, that *cédere* is a regular verb; its compounds are not; for they form the preter-definite in *essi*, and the participle in *esso*. Example:

SUCCE'DERE, to succeed, *succédo*, * *succéssi*, * *suc-*
céssō.

CONCE'DERE, to agree, to grant, or yield to; *con-*
cédo, * *concéssi*, * *concéssō*.

I apprehend that those two verbs, as well as *pérdere*, to lose, are regular and irregular, since we may likewise say, *succédéi*, *succédétti*, *succédúto*; *concedéi*, *concedétti*, *concedúto*: *perdéi*, *perdétti*, *perdúto*; and in like manner all the compounds of the verbs *cédere* and *pérdere*.

Of the Verbs in *endere*.

THE verbs in *endere* form the preter-definite in *ei* and *si*, and the participle in *esso*: example,

ATTE'NDERE, to attend; *attendéi*, * *attési*, * *attéso*.

PRE'NDERE, to take; *prendéi*, * *présí*, * *préso*.

RE'NDERE, to render; *rendéi*, *rési*, *réso*.

This verb also forms the participle in *uto*, as *rendúto*.
The latter is better than *réso*.

Féndere, to cleave, and *pendére*, to hang, are regular. In the preter-definite they make *fendéi* or *fendétti*, *pendéi*, or *pendétti*, in the participle, *fendúto* and *pendúto*.

Take notice nevertheless, that the compounds of those two verbs are irregular, and they make the preter-definite in *esi*, the participle in *esso*, like *diféndere*, to defend, * *difési*, * *diféso*: *appéndere*, to hang, or fix up, * *appési*, * *appéso*, &c.

Of the Verbs in *gere*.

THE verbs in *gere* make the preter-definite in *si*, and the participle in *to*; as,

CÍ'NGERE, to gird; *cíngō*, preter-definite, * *cínsi*, *cíngésti*, *cínsē*. Participle, * *cínto*.

SPI'NGERE,

SPINGERE, to push ; * *spingo*, *spinsi*, * *spinto*.

PÉRGERE, to offer ; *pórgo*, * *pórsi*, * *pórtio*.

UNGERE, to anoint ; *úngo*, * *únssi*, * *únto*.

SPÁRGERE, to shed. Present, *spárgo*. Preter-definite, *spásri*. Participle, * *spársio*.

To which we may also add *estínguere*, *estínguo*, * *estínsi*, * *estínto*.

E'RGERE, to erect ; *érgo*, * *érsi*, * *érto*.

All these verbs have the preter-definite in *et* and *etti*; but regularly their participle is in *to*. *Immérgere*, *dispérgere*, *térgere*, an obsolete verb (but poetical), and some others of the like sort, have it in *so*. Both those participles are formed of the first syllable of the present indicative joined to the syllable *to* or *so*. For instance, of *cíngere* we make *cínto*, of *spárgere*, *spásio*. If the infinitives of those verbs are accented on the second syllable, the participle is then formed on the two first syllables added to *to* or *so*.

Thus from *immérgere* is formed *immérsio*, of *disgiúngere*, *disgiúnto*, &c.

* * * Remember that the participle of the verb *spárge*, is *spárto*, and *spásio*, not *spárgito*, except in poetry for the sake of rhyme, or to serve the measure of the verse, and even there we ought to use it as little as possible.

Observe, that verbs which have a vowel before *gere* must be written with two *gg*'s, and that they double the letter *s* in the preter-definite ; as,

Friggere, to fry ; *friggo*, *frissi*, *friggésti*, &c. *fríto*.

Léggere, to read ; *lérgo*, *léssi*, *leggésti*, &c. Participle, *léttio*.

Take care not to say, *frigiúto*, or *leggitto*.

* * * Of the Verbs in *gliere*.

Observe that besides the irregularity in the preter-definite, and the participles of verbs ending in *gliere*, they are also contracted or abridged in the infinitive, and in the future and second imperfect tenses ; as,

CÓGLIERE, or **CÓRRE**, and **Cor**, to gather. Future, *corrò*. Second Imperfect, *corréi*.

The verbs in *glier*, change their terminations into *lsi*, to form the preter-definite; and in *lse*, to make the participle. The conjugating of *cogliere*, *cólg*, *cólgo*, will serve as a rule for those verbs that are of the same termination.

* * Indicative, Present, *cólgo*, and *cóglia*, I gather; *cógli*, *cóglie*; *cogliámo*, *cogliéte*, *cólgono*. Imperfect, *cogliéva*, I did gather. * Preterperfect-definite, *cólsi*, *cogliésti*, *cólse*, *cogliémmo*, &c. I gathered. Future, *corr*, &c. I will or shall gather.

* Imperative. *Cógl*, *cólga*, or *coglir*; *cogliámo*, *cogliéte*, *cógliamo*, or *coglano*: let him gather.

Optative. *Che cóglia*, or *cólgu*, &c. Imperfect, * *che cogliéssi*. Second Imperfect, * *corréi*. Participle, * *cóllo*.

TÓGLIERE, or **TÓRRE**. Present, * *tólgo*, or *tóglia*. Preter-definite, * *tolsi*, *togliésti*, &c. Future, * *torr*. Optative. * *Tólga*. Imperfect, *togliéssi*. * Second Imperfect, *torréi*. Participle, *tólto*.

SCIÓGLIERE, or **SCIÓRRE**, to loosen. Present, * *sciólgo*, or *sciégli*. Preterperfect-definite, * *sciólsi*, *sciogliéssi*. Participle, *sciólto*.

SCE'GLIERE, to choose, is not abridged in the infinitive, like the above verbs: it forms in the present, *scólgo*, *scégli*, *scégli*; *scegliámo*, *scegliéte*, *scélgo*. * Preterperfect-definite, *scélsi*. * Participle, *scéllo*.

* * Of the Verbs in here.

IF there were any such thing in the Italian language as a verb terminated in *here*, it would be *trähere*, to draw, with its several compounds. But the present orthography is to write them without an *h*.

This verb is also contracted in the infinitive.

Of *träere*, we form *trärr* or *trärr*. *Trássi* is the preter-definite, and *träll*, the participle.

* Indicative,

* Indicative, Present. *Trággo, trái, tráe; trajámo;*
träte, trággo, I draw, &c. Imperfect, traéva.
 * Preterperfect-definite, *trássi, traésti, &c.* * Future,
trarrò.

* Imperative. *Trái, trágga; trajamo or traggámo,*
træta, trággo.

* Optative. *Che trágga. Imperfect, che traéssi.*

* Sec. Imp. *Trarré. Participle, tráitto. Gerund,*
trássido.

Observe the same rule in its compounds. *Contrádere,*
atrádere; distráere, &c. which make contrárre, atrárre,
distrárre, &c. They form the preter-definite in *ssi, as*,
*contrássi, atrássi, distrássi, and the participle in *to, as,**
contráitto, atráitto, distráitto, &c.

Of the Verbs in *Iere.*

OF all the verbs in *Iere*, there is only the verb
*svellere, to pluck, that change *e* into *si*, to form the*
*preterperfect-definite, and into *to*, for the participle.*
*Present, * svélsi, svellésti. Future, svellerò. Participle,*
svéltto.

Of the Verbs in *mere.*

PRE'MERE, SU'MERE, and their compounds, are
 the only regular verbs for this rule.

Prémere, to press. Present, prémo. Preterperfect-
*definite, * préssi and preméti, or premétti. Participle,*
premíto.

Its compounds in *imere* make the preterperfect-
 definite in *ssi*, and the participle in *sso*; as,

*Opprimere, * oppréssi, oppreso.*

*Imprimere, * impressi, impresso.*

Sémere is obsolete : its compounds make * *súnsi,*
*súnto, as Assúmere, * assúnsi, assúnto ; consúmere, (now*
consumáre), consúnsi, consúnto, and consumáto.

Of the Verbs in nere.

PO'NERE, obs. is also irregular, with its compounds. It changes the infinitive into *orre*, so that we say, *pórre*, to put; *dispórre*, to dispose, &c. instead of, *pónere*, and *dispónere*. We may change *nere* or *erre*, into *si*, for the preter-definite, and into *sto* for the participle; saying, * *pósí*, *dispósí*, *póstó*, *dispóstó*, &c.

The preter-definite may also terminate in *ei*, as *ponéi*, *disponéi*, &c. But the participle always makes *sto*. Nay it would be very wrong to say, *esposáto*, *disposáto*, and this should be carefully minded, because foreigners are apt to commit this error. The French are led into it by the turn of their language; and other nations, by frequently meeting with the word *posáto* in printed books. But you are to take notice, that this word is derived from the verb *posáre*, and not from *pónere* or *pórre*. For the same reason we do not say, *posái*, for *pósí*, or *ponéi*, this word being used only for the first person of the preter-definite of the same verb *posáre*. Consequently, we must never say *disposái*, *esposái*, &c. for the verbs are the compounds of *pónere* and not *posáre*.

* * Remember the two remarks made on the verbs ending in *lere*, *nere*, *nire*, which take the letter *g* in the present, and change *le*, *ne*, *ni*, into *r* in the future, &c.

* Present. *Póngo*, *póni*, *pón*; *poníamo*, *ponéte*, *póngano*: I put, &c. Imperfect, *ponéva*.

* Preterperfect-definite. *Pósí*, or *ponéi*, *ponéstí*, *póse*; *ponémma*, *ponéste*, *poséro*. Future, *porrò*.

* Imperative. *Póni*, *póngá*; *poníamo*, *ponéte*, *póngano*.

Optative. *Che póngá*, *a*, *a*; *poníamo*, *ponéte*, *póngano*.

Imperfect. *Che ponéssi*. Second Imperfect, *porréi*,

* Participle, *póstó*. Gerund, *ponéndo*.

Conjugate its compounds after the same manner.

Of the Verbs in ondere.

BY changing *ondere* into *si*, or *re* into *i*, as in the case of regular verbs, you form the preterperfect definite. The participle is in *osto*, *uso*, or *oso*.

RISPÓNDERE, to answer. Present, *rispóndo*, *rispóndi*, *rispónde*; *rispondiámo*, *rispondéte*, *rispóndono*. Imperfect, *rispondéva*. *Preterperfect-definite, *rispósi*, *rispondésti*, *rispóse*; *rispondémmo*, *rispondéste*, *rispósero*. Future, *risponderò*.

Imperative. *Rispóndi*, *rispónda*; *rispondiámo*, *rispondéte*, *rispóndano*.

Optative. *Che rispónda*, *da*, *da*; *rispondiámo*, *rispondéte*, *rispóndano*. Imperfect, *che rispondéssi*. Second Imperfect, *risponderéi*. *Participle, *rispósto*.

NASCOÑDERE, to hide. Present, *nascóndo*. *Preterperfect-definite, *nascósi*. Participle, *nascósto*.

The verb **FÓNDERE**, to melt, does not make the preter-definite, in *osi*, but in *usi* or *ei*. You must therefore say *fondei*, or *fusi*, *fondésti*, *fondè*, or *fuse*; *fondémmo*, *fondéste*, *fondérano*, or *fusero*.

* Note, that *fusi*, *fuse*, &c. is not used at present, except in compounds; as in the verb *confóndere*, *difñdere*, &c. which in the preter-definite makes *confúsi*, and *confondéi*; *diffúsi*, *diffondéi*, &c. and in the participle, *confúso*, *diffúso*, &c.

Though in the preter-definite we meet with *confúsi*, and *diffúsi*, yet it is more advisable to make use of *confondéi*, and *diffondéi*. This is on account of the ambiguity in those words, when they form the first person of the preter-definite, and when they are nouns adjective, as we have observed of *chiési* and *pérsi*.

The participle of the verb *fóndere*, makes *fúso* and *fondúto*. The last is the best; the other is used only for compound verbs.

TÓNDERE, to shear, does not make *tósi*, but *tondéi*, *tondésti*, *tondè*. Participle, *tondúto*, and not *tóso*, the latter being abridged from *tostúto*, which comes from the verb *tosúre*.

Of the Verbs in *pere*.

ROMPERE, to break, is, with its compounds, the only irregular verb of this termination; in the present it forms *rámbo*, *rómpr*, *rómpe*; *rompiamo*, *rompéte*, *rómpono*. Imperfect, *rompéva*. *Preterperfect-definite, *rúppi*, *rompésti*, *ráppe*; *rompémmo*, *rompéste*, *rúpper*. Future, *romperò*. *Participle, *rótto*.

Of the Verbs in *rere*.

COTRERERE, with its compounds, to run, is also the only verb that ends in *rere* short; it makes the preter-definite in *si*, and the participle in *so*; as,

CÓRRERE, to run. Present, *córro*, *córrí*, *córré*; *corridmo*, *corréte*, *córnomo*. Imperfect, *córréva*. Preterperfect definite, Prett., *cárri*, *carnésti*, *córcé*; *cárremo*, *corréste*, *cársera*. Future, *corrénd*. Imperative, *cárri*, *cárriu*, &c.

Optative. *Che cárri*, *cárra*, *cárra*; *carnímo*, *corríte*, *córrano*. Imperfect, *carréas*. Second Imperfect *carréi*, *carrerésti*, &c. *Participle, *cárvo*. Gerund, *corréndo*.

ACCÓRRERE, to run to. Preter-defin. *acárri*. Participle, *accárso*; and all the other compounds in the same manner.

Of the Verbs in *tere*.

METTERE, to put, does not make in the preter-definite *mésse*, but *misi*, *mettésti*, *misé*; *mettémone*, *mettéste*, *misero*: I put, thou puttest, &c. Participle, *mísso*; we sometimes meet with *misero*, *promisero*; but it is more in verse than in prose.

PROMETTERE to promise; makes *promésse* and *promis*. Participle, *promisso*.

RIFLETTERE, to reflect, is irregular only in the participle. We do not say in the preter-definite *rífíssse*, but:

but *rifletteti*. The participle makes *riflettito*; but this word is grown obsolete. It is customary now to use the participle of the verb *fare*, joined to the word *riflessione*. As, having reflected, *avendo fatto riflessione*; I have reflected upon them, *ti ho fatto riflessione sugra ciò*, &c.

RISCUOTERE, *riscossi*, *riscosso*, to receive.

SCUOTERE, to shake, makes *scosso*, *scossa*.

PERCUOTERE, to strike, makes, *percossi*, *percossi*, *percossa*.

Of the Verbs in *tere*.

THE verbs *prodacere*, *adducere*, *riducere*, *inducere*, *seducere*, *conducere*, *deducere*, *traducere*, which mean, to produce, to allege, to reduce, to induce, to seduce, to conduct, to deduct, to translate, are also contracted, in the infinitive. We say, *produrre*, *addirre*, &c. Their preter-definite is *prodotto*, *addirso*, and their participle is terminated in *otto*, as *prodotto*, *addirto*, &c.

* * Note, That we likewise say, *addir*, *produr*, &c. which makes a third infinitive. But in prose, we must make use of that in *urre*. The other two are proper only for verse, though some authors of reputation have used them in prose.

The other verbs, terminating in *ucere*, do not change the infinitive. Therefore we must take care to say *riticare*, but never *riturre*, and so of the rest.

Of the Verbs in *vere*.

TO form the preterperfect definite of verbs in *vere*, you must change *vere* into *vi*, or *ei*. The participles are different.

MUOVERE, to move. Preter-definite *mossi*. Participle, *mόsso*. All the compound verbs form the preter-definite in *vi*, as *provvisto*, *consumito*, &c.

Scrivere, to write; *scrivi*, part. *scritto*.

VI'VERE,

VIVERE, to live; *vissi, vivesti, visse. Participle, vissuto, or vivuto.

ASSOLVERE, to absolve, having a consonant before *vere*, makes in the preterperfect-definite *assolsi*, assolvesti, assolse, &c. Participle, assolto, assoluto.

RISOLVERE, to resolve. Present, *risolvo*. Preterperfect-definite, **risolsi*, *risolvesti*; or *risolvi*, or *risolvetti*. Participle, *risoltu*.

* * Remember that the optative of verbs ending in *ere* and in *ire*, is formed of the first person indicative, by changing *o* into *a*; as, *vedere*, *védo*, *véda*; *scrivere*, *scrito*, *scriva*; *cogliere*, *cólgo*, *cólga*; *crédere*, *crédo*, *créda*; *dormire*, *dórmoo*, *dórmia*; *sentire*, *sénto*, *sénta*; *finire*, *finisco*, *finisca*; *díre*, *dico*, *dica*. And so of all the other verbs, except *essere*, *sapere*, *avere*, and *dovere*.

Irregulars of the Third Conjugation.

IN the third conjugation there are six verbs more irregular than the rest, viz. *díre*, to say; *morire*, to die; *salíre*, to ascend; *udíre*, to hear; *venire*, to come; *uscíre*, to go out.

DIRE, to say.

I apprehend the verb *díre*, is only an abridgment of *dicere*, which was used by the ancients. I give it however a place among the irregulars of the third conjugation, in order to comply with the custom of other grammarians.

* Present. *Dico*, *dici*, *dice*; *diciámo*, *díte*, *dícono*, I say, thou sayest, he says; we say, you say, they say.

Imperfect. *Dicéva*, *vi*, *viz*; *vámo*, *váte*, *vano*.

* Preterperfect-definite. *Díssi*, *dicésti*, *dísse*; *dicémmo*, *dicéste*, *díssero*: I said, thou didst say, he said; we said, you said, they said.

Preterperfect. *Ho díetto*, I have said.

Future. *Dirò*, I shall say.

* Imperative. *Di*, *díca*; *diciámo*, *díte*, *dícano*; say thou, let him say; let us say, say you, let them say.

* Optative.

*Optative. *Che dica, dico, díca ; dicidmo, diciáte, dicano*: that I may say, thou may'st say, he may say, &c.

Imperfect. *Che dicessi*. Second Imperfect, *díreí*.

*Participle. *Détto*. Gerund, *dicéndo*.

MORIRE, to die.

Morire has no irregularity, but by making the present tense in two different manners.

* Indicative, Present. *Muója, muóri, muóre ; muojámo, moríe, muójono*; or *móro, móri, more*, &c. I die, thou diest, he dies; we die, you die, they die.

Imperfect. *Moríva, ví, va ; vámō, váte, vano*.

Preterperfect-definite. *Moríi moristi, morí ; morímmo, moriste, morírono*, and not *mórssi*, which comes from *mórdere*.

Preterperfect. *Sono mórto*, I am dead.

Future. *Morrò, and morirò*, I shall or will die.

* Imperative. *Muóri, muója ; muojámo, moríte, muójano*; die thou, let him die, &c.

* Optative and Subjunctive. *Che muója, muója, muója ; mojámo, mojáte, mubjano*.

Imperfect. *Che moríssi*. Second Imperfect, *morréi*, and *moriréi*.

Participle. *Mórto*. Gerund, *moréndo*.

SALIRE, to come or go up.

Salire, is irregular, like *morire*; because its present tense is formed two ways.

* Indicative, Present. *Salgo, or ságlio, salí, sále ; sagliámo or salghíamo, salíte, salgono, or ságliono*: I go up, &c. Imperfect, *salíva*, &c.

Preter-definite. *Salíi, salísti, salí ; salímmo, salíste, salírono*: I went up. Future, *salirò*, I shall go up.

* Imperative. *Sáli, sálga ; sagliámo, salíte, sálzano*; go up thou, let him go up; &c.

* Optative. *Che sálga, sálga, sálga, &c.*

Imperfect. *Che salíssi, salíssi, salíse*.

Second Imperfect. *Saliréi, salirésti*.

Participle,

Participle. *Sólita.* **Gerund,** *sólindo.*

Be particularly careful not to say *sáli* and *saliámo*, instead of *sálghi* and *sagliámo*, or *salghiámo*; because the former words come from the verb *saláre*, to salt, and not from *salíre*, to mount.

UDIRE, to hear.

The irregularity of *udire* is only in the present tense, by changing *u* into *o*, in the first, second, and third person singular, and in the third person plural.

* Indicative, Present. *O'do, ódi, óde; udíama, udíte, ódono*: I hear, thou hearest, he hears; we hear, you hear, they hear.

Imperfect. *Udíva, ví, va; vúmo, vátē, vano.*

Preterperfect-def. *Udíi, udísti, udí; udímmo, udíste, udírono*: I heard, &c.

Future. *Udirò, nái, rd; némo, réte, ránno*: I shall or will hear, thou shalt hear, he shall hear.

* Imperative. *O'di, óda; udíama, udíte, ódano.*

* Optative. *Che óda, that I may hear.*

* Imperfect. *Che udíssi, that I might hear.*

Second imperfect, *udiréi*. Participle, *udito*. Gerund, *udéndo*.

VENIRE, to come.

* Indicative, Present. *Véngo, viéni, viéne; veníamo, veníte, véngeo*: I come, thou comest, he comes; we come, you come, they come.

Imperfect. *Veníva*, I did come.

* Preterperfect-def. *Veníi, venísti, vénne; venímmo, veníste, vénnero*: I came, thou camest, he came; we came, you came, they came.

Preterperfect. *Sónoveréa*. Future, *verò*, I shall come.

* Imperative. *Véni, véngea; veníamo, veníte, véngeo*; come thou, let him come; let us come, &c.

* Optative, Present. *Che vágua*. Imperfect, *che vénissi*.

Second Imperfect. *Verréi*. Participle, *venuto*. Gerund, *venéndo*.

All the compounds of *vivere*, as *pervenire*, *revenire*, &c. are conjugated in the same manner; and so are all the other compounded verbs.

USCIRE, to come or go out.

Uscire is irregular, only by changing *u* into *e* in the present, viz. in the first, second, and third person singular, and the third plural.

* Indicative, Present. *Eso*, *esci*, *esce*; *usciamò*, *uscite*, *escono*: I come or go out, thou comest or goest out, he comes or goes out; we come or go out, you come or go out, they come or go out.

Imperfect. *Usciva*.

Preterperfect-def. *Uscì*, *uscisti*, *uscì*; *uscimmo*, *usciste*, *uscirono*: I came or went out, thou camest or wentest out, he came or went out; we came or went out, &c.

Preterperfect. *Sono uscito*, I am come or gone out.

Future. *Uscirò*, *uscirò*, *uscirò*, &c.

* Imperative. *Esci*, *esca*; *usciamò*, *uscite*, *escano*.

* Optative. *Che esca*, *esca*, *esca*; *uscimmo*, *uscitte*, *escano*. Imperfect, *che uscissi*.

Second Imperfect. *Usciréi*. Participle, *uscito*. Gerund, *uscendo*.

Aprivre to open, makes in the preterperfect-definite, *apri*, or *apérsi*. Participle, *aperto*.

Copríre, to cover, makes in the preterperfect-definite, *copri*, or *copérsi*. Participle, *coperto*.

The third conjugation of the verbs terminated in the infinitive in *ire* has another sort of verbs irregular only in the present, which are formed from the infinitive, by changing *ire* into *isco*; as, *ardire*, to dare, of which I have given the following conjugations, to serve as a rule for the rest.

Of the Verbs in *isco*.

IN order to lay down a general rule for the verbs that have the termination in *isco* in the present tense, observe, that some of them do not follow *ardisco* and they

they differ only from the verb *sentire*, in the preterperfect-definite, and in the participle. They are as follow :

Present.	Preterperf.	Participle
<i>Aprire</i> , <i>ápro</i> ,	<i>aprii</i> , & <i>apérsi</i> ,	<i>apérto</i> .
<i>Apparíre</i> , <i>apparisco</i> ,	{ <i>apparii</i> , & <i>ap-</i> <i>pársi</i> ,	<i>appárso</i> .
<i>Coprire</i> , <i>cópro</i> ,	<i>coprii</i> , & <i>copérsi</i> ,	<i>copérto</i> .
<i>Comparíre</i> , <i>comparisco</i> ,	{ <i>comparii</i> , & <i>com-</i> <i>pársi</i> ,	<i>campársso</i> .
<i>Offeríre</i> , { <i>offerisco</i> , & <i>offro</i> ,	<i>offerii</i> , & <i>offersi</i> ,	<i>offértō</i> .
<i>Proferíre</i> , <i>proferisco</i> ,	{ <i>proferii</i> , & <i>pro-</i> <i>férsti</i> ,	<i>proferto</i> .
<i>Soffríre</i> , <i>sóffro</i> ,	<i>soffrii</i> , <i>soffrérsi</i>	<i>sofferto</i> .
<i>Seppellíre</i> , <i>seppellisco</i> ,	<i>seppellii</i> ,	{ <i>sepólto</i> , & <i>seppellítō</i> .

I have made a collection of the regular verbs in *ire*, which are conjugated like *sentire*, as you have already seen in this chapter, page 102, where we treated of the third conjugation of verbs. All the other verbs not contained in that and the preceding collection, form the present in *isco*, and ought to be conjugated like *ardisco*. In this collection there are even some verbs that are also irregular: as, *consentire*, *mentire*, *partire*, when the latter signifies, to divide. We meet with *consentisco*, *mentisco*, and *partisco*. When the latter signifies to share, I should prefer *partisco* to *párto*. On the contrary, when it denotes to go away, you must say *párto*, and not *partisco*. *Bollire*, *convertire*, *soffríre*; also make the first person of the present indicative in *isco*.

* * Before you read over words terminating in *isco*, remember the two remarks concerning the irregularity of the present tense.

The first teaches you that the irregularity of the present indicative is continued in the present imperative and subjunctive.

By the second you learn, that the first and second persons plural of the present tense are never irregular.

ARDIRE, *to dare.*

Indicative, Present. *Ardisco, ardisci, ardisce; ardiamo, ardite, ardiscono:* I dare.

Imperfect. *Ardiva, I did dare; ardivi, va, &c.*

Préterperfect-def. *Ardii, ardisti, ardi; ardimmo, ardiste, ardirono:* I durst, &c.

Preterperf. *Ho ardito.* Future, *Ardirò.*

Imperative. *Ardisci, ardisca; abbiámo ardire, ardite, ardiscano:* dare thou, let him dare, let us dare, &c.

Optative. *Che ardisca, ardisca, ardisca; che abbiámo ardire, che abbiáte ardire, ardiscano:* that I may dare, thou mayest dare, he may dare, &c.

Imperfect, *ardissi.* Second imperf. *ardiréi.*

Participle, *ardito.* Gerund, *avéndo ardire.*

Conjugate the following words after the same manner.

<i>Abborrire,</i>	<i>isco ii ito</i>	<i>abhor.</i>
<i>Abolire,</i>	<i>isco ii ito</i>	<i>abolish.</i>
<i>Arricchire,</i>	<i>isco ii ito</i>	<i>enrich.</i>
<i>Arrossire,</i>	<i>isco ii ito</i>	<i>blush.</i>
<i>Bandire,</i>	<i>isco ii ito</i>	<i>banish.</i>
<i>Bianchire,</i>	<i>isco ii ito</i>	<i>whiten.</i>
<i>Capire,</i>	<i>isco ii ito</i>	<i>comprehend.</i>
<i>Colpire,</i>	<i>isco ii ito</i>	<i>strike.</i>
<i>Compatire,</i>	<i>isco ii ito</i>	<i>excuse or bear with.</i>
<i>Concepire,</i>	<i>isco ii ito</i>	<i>conceive.</i>
<i>Digerire,</i>	<i>isco ii ito</i>	<i>digest.</i>
<i>Eseguire,</i>	<i>isco ii ito</i>	<i>execute.</i>
<i>Finire,</i>	<i>isco ii ito</i>	<i>finish.</i>
<i>Fiorire,</i>	<i>isco ii ito</i>	<i>blossom or bloom.</i>
<i>Gradire,</i>	<i>isco ii ito</i>	<i>approve of.</i>
<i>Impazzire,</i>	<i>isco ii ito</i>	<i>grow mad.</i>
<i>Incrudelire,</i>	<i>isco ii ito</i>	<i>grow cruel.</i>
<i>Languire,</i>	<i>isco ii ito</i>	<i>languish.</i>
<i>Obbedire,</i>	<i>isco ii ito</i>	<i>obey.</i>
<i>Patire,</i>	<i>isco ii ito</i>	<i>suffer.</i>
<i>Spedire,</i>	<i>isco ii ito</i>	<i>make haste.</i>
<i>Tradire,</i>	<i>isco ii ito</i>	<i>betray.</i>
<i>Ubbidire,</i>	<i>isco ii ito</i>	<i>obey.</i>
<i>Unire,</i>	<i>isco ii ito</i>	<i>unite.</i>

* * Note, that the Italian poets do not always observe this irregularity, for they say indifferently *óffro* and *offrisco*; *múgge*, and *muggísce*; *lángue*, and *langúisce*; *fére* and *ferísce*; as may be seen in *Pástor Fido*, and, in Tasso's *Amínta*.

Múgge in mánstral' arménto. *Pástor Fido.*

*Qual árme féra, qual díá vita, quálé
Sáni e ritorni in vête.*

There are also some verbs that end in *are*, and in *ire*; as,

Coloráre, colorire, to colour.

Inanimáre, inanimare, to animate.

Inacerbáre, inacerbare, to sharpen.

Induráre, inducirre, to harden.

Poets also frequently use the verbs *íre* and *gíre*, instead of *andáre*. This is all that need be remarked in regard to irregular verbs.

Of the Verb *ire*.

THE following tenses are all that occur in good writers:

Indicative, Imperfect. *I'va*, he did go; *ívano*, or *ivan*, they did go. Future, *irò*, *irái*, *irà*; *irémo*, *iréte*, *iránno*, or *irán*.

Imperative, *Ite*, go you.

Infinitive, *I're*, or *ir*, to go.

Participle, *I'to*, gone.

The other tenses are not used.

Of the Verb *gíre*.

There are no more than the following tenses in use:

Present, *Gíte*, you go.

Imperfect, *Gívo*, *gívi*, *gíva*, or *gíá*; *givámo*, *giváte*, *gívano*: I did go, &c.

Preter-def. *Gísti*, *gí*, or *gío*; *gimmo*, *gíste*, *girono*.

Imperative, *Gíte*, go you.

Optative, Imperfect. *Che gíssi*, *gíssi*, *gísse*; *gíssimo*, *gíste*, *gíssero*: that I might go.

Infinitive, *Gíre*, or *gír*. Participle, *gító*.

There

There is still something to be said in regard to verbs neuter, reciprocal, and impersonal.

Of the Verbs Neuter.

THE Verbs Neuter are those which, in their compound tenses, are never or seldom conjugated with the verb *essere*, to be; as, *I speak*, *I sleep*, *I tremble*, &c. we may indeed say, *I have spoken*, *I have slept*, *I have trembled*; but not, *I am spoken*, &c. But to express myself more properly, verba neuter are those which make a complete sense of themselves, and do not govern any case after them like the verbs active; for instance, *I enter*, *I tremble*; *io entro*, *io trémo*. Observe, however, that we meet with some verbs neuter which may govern an accusative; as *io vivo una lunga vita*, *io dormo un lungo sonno*, *io corro un lungo corso*, &c.

It is necessary to be acquainted with the nature of a verb neuter, in order to avoid mistakes or errors in the participles, as may be seen in the Second Part, where we treat of the Syntax of Participles.

Of Reciprocal Verbs.

THE name of Reciprocal Verbs is given to such as are conjugated through all their tenses with the pronouns conjunctive *mi*, *ti*, *si*, *ci*, *vi*, *si*, in the same manner that *dolere* is conjugated in the irregulars of the second conjugation: example;

Indicative, Present. *Mi pentito, ti pentiti, si pentite; ci pentimmo, vi pentite, si pentirono*: I repent, &c.

Imperf. *Mi pentiva, ti pentivi, si pentiva; ci pentivamo, vi pentivate, si pentivano*: I did repent, &c.

Preterperfect-def. *Mi pentii, ti pentisti, si pentii, ci pentimmo, vi pentiste, si pentirono*: I repented, &c.

Preterperfect-def. *Mi shno pentito*, I have repented.

Future. *Mi pentirò*, I shall repent.

Imperative. *Pentiti tu, pentasi egli; pentiamoci noi, pentilevi voi, pentansi églino*.

Subjunctive. *Che mi pentia*, that I may repent, &c.

Indicative. Present. *Mi ricórdo, ti ricórdi, si ricórda*; and so of the rest.

* Note, all the verbs active may become reciprocals: example,

I love myself,	<i>io mi ámo.</i>
Thou lovest thyself,	<i>tu ti ámi.</i>
He loves himself,	<i>egli si áma.</i>
We love ourselves,	<i>noi ci amiámo.</i>
You love yourselves,	<i>voi vi amáte.</i>
They love themselves,	<i>églino si ámano.</i>

And so of all the other tenses, and all the other verbs.

Yet we are to observe, that the pronouns *mi*, *ti*, *si*, *vi*, which gave the reciprocity to the verbs, may be placed either before or after it; but in the imperative, infinitive, gerund, and participle, they ought to be placed after the verb: example, *ámami*, love me: *amándomi*, loving me: *amársi*, to love oneself: *amátosi*, loved by oneself; and so in all the other verbs.

Of Impersonal Verbs.

THERE are three sorts of impersonal verbs, which have only the third person singular.

The first are properly impersonals of themselves; as,	
<i>Accde</i> ,	it happens.
<i>Basta</i> ,	it is enough, or it suffices.
<i>Bisogna</i> ,	it must, or it is necessary.
<i>Piöve</i> ,	it rains.
<i>Tuóna</i> ,	it thunders.

The second are derived from verbs active, preceded by the particle *si*, which renders them impersonals; as, *si ama*, they love; *si dice*, they say.

The third, which have a great affinity with reciprocal verbs, are conjugated with the pronouns conjunctive, *mi*, *ti*, *gli*, or *le*, *ci*, *vi*, *loro*; as *mi duóle*, *ti duóle*, *gli duóle*, &c.

The impersonal verbs of themselves are,	
<i>Accde</i> , it happens.	<i>Névica</i> , it snows.
<i>Avviéne</i> , it falls out.	<i>Non occóre</i> , it is not necessary.
<i>Basta</i> , it is enough.	<i>Páre</i> , it seems.
<i>Bisogna</i> , it must.	<i>Piöve</i> , it rains.
<i>Grándina</i> , it hails.	<i>Lampéggia</i> , it lightens.

Tuóna,

Tuóna, it thunders; and the like, which are conjugated with the third person singular of each tense; as,

Indicative, Present. *Bisógnas*, it must, or one must.
Imperfect, *Bisognáva*, it was needful.

Preterperfect-def. *Bisognò*, it was necessary.

Future, *Bisognera*, it shall or will be needful.

Optative. *Che bisogni*, that it may be necessary.

Imperfect. *Che bisognásse*, that it might be needful.

Second Imperfect. *Bisognérrebbe*, it should be necessary.

Infinitive. *Bisognare*, to be needful.

The particle *si*, which composes the second sort of impersonal verbs, is placed indifferently before or after the verbs; as *si dice*, or *dices*, they say; *si ama*, or *ámasi*, they love. In the like manner all the verbs active may become impersonal. They are conjugated with the third person singular and plural; as,

Present. *A'masi*, or *si áma*; *si ámano*, or *ámanz*, they love.

Imperfect. *Si amáva*, or *amávasi*; *si amávamo*, or *amávansi*, they did love.

†† With respect to these verbs, observe, that when the noun that follows them is in the singular number, you must put the verb in the singular; if the noun be in the plural, you put the verb in the plural; example,

They praise the captain, *si lóda il capitáno*.

They praise the captains, *si lódano i capitanz*.

They see a man, *si véde un uámo*.

They see men, *si védono uómint*.

* * We must also take notice, when the particle *si* is put after a verb that is accented, the letter *s* is doubled, and the accent dropped: example,

Fássì, for *si fá*, they do.

Dirássi, for *si dírd*, they will say.

The third sort of impersonal verbs are such as are conjugated with the pronouns personal, *mi*, *ti*, *gli*, or *le ci*, *vi*, *loro*, with the third person singular: example,

Indicative, present. *Mi dispiáce*, I am displeased, or sorry.

Ti dispiáce, thou art displeased.

Gli or te dispiáce, he or she is displeased.

Ci dispiace, we are displeased.

Vi dispiace, you are displeased.

Dispiace l'oro, they are displeased.

Imperfect. *Mi dispiaceva*, I was displeased.

Preter-def. *Mi dispiacque*, I was displeased.

Future. *Mi dispiacerà*, I shall be displeased.

Optative. *Che mi dispiaccia*, that I may be displeased.

Imperfect. *Che mi dispiacesse*, That I were displeased.

Second Imperfect. *Mi dispiacerébbe*, I should be displeased.

Conjugate after the same manner,

Mi accáde, it happens to me.

Mi agráda, it agrees with me.

Mi avviéne, it happens to me.

Mi bisórgna, it behoves me.

Mi duóle, I am ill, or it grieves me.

Mi occórre, it happens to me.

Mi páre, it seems to me.

Mi piáce, it pleases me.

Mi rincrésee, it displeases me, or I am sorry.

Mi sovviéne, I remember.

Many of those impersonal verbs have the third person singular and plural; as,

My leg pains me, *la gámba mi duóle*.

My eyes are painful, *mi délgono gli occhi*.

Your coat appears new to me, *il vóstro vestito mi páre nuóvo*.

Your shoes seem to me too long, *le vóstre scárpe mi pájono tróppo lunghe*.

How to express there is, there was.

THERE IS, THERE WAS, are expressed by the help of the Italian particle *ci*, which answers to the French particle *y*, and is sometimes an adverb that denotes the place where we are; as,

Since I am here, I will dine here; *giacchè sóno quì, ci pranzerò*.

But, when naming a place where we are not, we must use *vi*; as, I have been in Holland, but I will never go there

there again; *sóno stato in Olanda*, ma non vi tornerò più.

There is, however, this difference between the Italian *ci*, and the French *y*; that as the French *y* is used in speaking of time, as, *il y a un an*, it is a year since; the Italian *ci* is not; as è *un anno*, or *un anno fa*; *sóno due mesi*, or *due mesi fa*. And so of all the tenses, putting the verb *essere*, to be, in the third person singular or plural, according to the number in which we express ourselves.

For the benefit of beginners, I will conjugate the impersonal verb *c'è c'era*, &c. there is, there was, &c. through all its tenses, and point out its use in mentioning a place :

*Conjugation of the Impersonal Verb *essere*.*

Ci is changed into *vi* when you speak of different places; but mentioning time, you must drop the *ci* and *vi*.

Singular.

Ind. Pres. There is, *c'è* or *v'è*.

Imperfect. There was, *c' era*.

Preter-def. There was, *ci fu*.

Preterp. There has been, *c'è stato*.

Preterplup. There had been, *c'era stato*.

Future. There shall be, *ci sarà*.

Imperat. Let there be, *ci sia*, or *siasi*.

Opc. That there maybe, *che ci sia*.

Imperf. That there were, *che ci fosse*.

Sec. Imp. There would be, *ci sarebbe*.

Plural.

There are, *ci sóno*, or *vi sóno*.

There were, *c' éran*.

There were, *ci fírono*.

There have been, *ci sóno stati*.

The same, *c' éran stati*.

The same, *ci saránno*.

The same, *sidròci*.

The same, *che ci siáno*.

The same, *che ci fóssero*.

The same, *ci sarebb ero*.

Preterperf.

Preterperf. That there had been, *che ci or vi sia stato* or *ahe ci siâno stâti*, or *vi siano stâti*.

Preterpluperf. If there had been, *se ci, or vi fosse stato*, or *ci or vi fossero stâti*. That there had been, *che vi fosse stata*, or *che vi fossero stâti*. There would have been, *ci sarebbe stato*, or *vi sarebbero stâti*.

Future. When there had or shall have been, *quando vi sard stato*, or *quando vi saranno stâti*.

Infin. To have been there, *esservi stato*. Gerund, in having been there, *essendovi stato*.

* * Note, in speaking of the feminine gender, we are to use *stata*, *stata*, instead of *stato*, *stati*.

* * Remember, that if after the adverb *ci* or *vi*, you find the verb *to have*, and the tenses of the verb *to have* are followed by a participle, as *he has dined there*, then the tenses of the verb *to have*, must be expressed by those of *avére*, and not by those of *essere*: examples,

I have dined there, *ci or vi ho pranzato*.

Thou hast dined there, *ci or vi hai pranzato*.

He has lain there, *ci or vi ha dormito*.

We have read in it, *ci or vi abbiamo letto*.

You have said to it, *ci or vi avete detto*.

They have drank there, *ci or vi hanno bevuto*.

Observe the same rule throughout all the tenses except the participle *stato*, which is never joined with the tenses of the verb *avére*: example,

I have been there, *ci or vi sono stato or stata*.

Thou hast been there, *ci or vi sei stato or stata*.

And in like manner through all the tenses and persons.

* * Observe, the particles *ci* and *vi* are sometimes omitted in the present tense; thus we say, *è un uomo*, instead of *ci è un uomo*; *sono uomini*, instead of *ci sono uomini*.

* * Learners of the Italian language are greatly at a loss how to render the following expressions, *there is of it or them*; *there is not of it*; *is there of it?* *is there not of it?* *there was of it*; *there was not of it*, &c. And as many find these expressions difficult, I will explain them at large for their greater ease, in the following conjugation:

Conjugation of the verb impersonal there is of it, where it marks the place, through all its tenses.

There is of it or them, { ce n'est } or { ce ne sono. }
 There is not of it, non ce n'est ; non ce ne sono.
 Is there of it? ce n'est ? ce ne sono ?
 Is there not of it? non ce n'est ? non ce ne sono ?

There was of it, ve n'était ; ve n'erano.
 There was not of it, non ve n'était ; non ve n'erano ?
 Was there of it? ve n'était ? ve n'erano ?
 Was there not of it? non ve n'était ? non ve n'erano ?

There was of it, ve nefù ? ve ne fúrono ?
 There was not of it, non ve ne fù ; non ve ne fúrono ?
 Was there of it? ve ne fù ? ve ne furono ?
 Was there not of it? non ve ne fù ? non ve ne furono ?

There shall be of it, ve ne sarà ; ve ne saranno.
 There shall not be of it, non ve ne sarà ; non ve ne saranno.
 Shall there be of it? ve ne sarà ? ve ne saranno ?
 Shall there not be of it? non ve ne sarà ? non ve ne saranno ?

That there may be of it, che ve ne sia : che ve ne siano.
 That there may not be of it, che non ve ne sia ; che non
 ve ne siano.

That there were of it, che ve ne fosse ; che ve ne fossero.
 That there were not of it, che non ve ne fosse ; che non
 ve ne fossero.

There would be of it, ve ne sarebbe ; ve ne sarebbero.
 There would not be of it, non ve ne sarebbe ; non ve ne
 sarebbero.

Would there not be of it? non ve ne sarebbe ? non ve ne
 sarebbero ?

If there had been of it, se ve ne fosse stato or stata ; se
 ve ne fossero stati or state.

If there had not been of it, se non ve ne fosse stato ; se
 non ve ne fossero stati.

Had there been of it? *ve ne sarébbe státo?* *ve ne sarébbero státi?*

Had there not been of it? *non ve ne sarébbe státo?* or
non ve ne sarébbero státi?

If there had been of it, *se ve ne fósse státo;* or *se ve ne fóssero státi.*

If there had not been of it, *se non ve ne fósse státo;* *se non ve ne fóssero státi.*

There would have been of it, *ve ne sarébbe státo;* *ve ne sarébbero státi.*

There would not have been of it, *non ve ne sarébbe státo;* *non ve ne sarébbero státi.*

Would there have been of it? *ve ne sarébbe státo?* *ve ne sarébbero státi?*

Would there not have been of it? *non ve ne sarébbe státo?* *non ve ne sarébbero státi?*

There will have been of it, *ve ne sarà státo;* *ve ne saránno státi.*

There will not have been of it, *non ve ne sarà stato,* *non ve ne saranno stati.*

Shall there have been of it? *ve ne sarà stato?* *ve ne saránno stati?*

Shall there not have been of it? *non ve ne sarà stato?* *non ve ne saranno stati?*

For there having been too much of it, *per ésservene státo tróppo.*

In there having been too little of it, *esséndovene státo tróppo pocó.*

* * But if you express yourself in the feminine gender, you must say *státa,* *státe,* instead of *státo,* *státi.*

We must also render, there is of it *or* them, by *ce ne,* in speaking of a place where we are; and by *ve ne,* in mentioning a place where we are not; but it often happens,

happens, and especially in speaking of time, that they leave out the *ce* entirely: example,

How many months is it? it is ten at least: *quanti mesi sono?* *sono dieci almeno.*

Sometimes the phrase, there is of it or them, is expressed by *ne* only; as, how many months is it; ten of them are past: *quanti mesi sono?* *ne sono passati dieci.*

Sometimes the whole is expressed; as, how many months are there from this, to new-year's day? there are ten of them: *quanti mesi sono di qua all' anno nuovo?* *ce ne sono dieci.*

* * * When, after the pronouns conjunctive, *mi*, *ti*, *ci*, *vi*, me, thee, us, you, you find the particle *ci* followed by a verb, there is no occasion to express it:

Examples,

He will see me there, *mi vedrà*: he will give thee there, *ti darà*.

We shall see you there, *vi vedrémo*: you will write to us there, *ci scriveréte.*

CHAP. V.

Of PARTICIPLES.

THE Participle (which ought to be called a supine) is a tense of the infinitive, which serves to form the preterperfects and preterpluperfects of all the verbs; as, *ho amato*, *aveva amato*.

Amato, is a participle, and all the verbs in *are* form the participle in *ato*: as, *amato*, *cantato*, *parlato*, *andato*, *dato*, *confessato*, *adorato*, *studiato*, &c.

Of all the verbs in *are*, the verb *fare* alone has two *ts*'s in the participle, where it makes *fatto*, to distinguish it from *fato*, signifying fate.

Amato, is likewise a noun-adjective: example, *uomo*, *amato*, *donna amata*, *libri amati*, *lettere amate*.

Some participles of the first conjugation are frequently abridged; as,

Accóncio,

<i>Accóncio</i>	<i>accocciáto,</i>	fitted.
<i>Adóri no</i>	<i>adornáto,</i>	adorned.
<i>Asciúttò</i>	<i>asciugáto, or asciuttáto,</i>	dried.
<i>Avérrzzo</i>	<i>avverzáto,</i>	accustomed.
<i>Cárico</i>	<i>cariotáto,</i>	loaded.
<i>Déstò</i>	<i>destáto,</i>	awaked.
<i>Férmo</i>	<i>fernáto,</i>	stopt.
<i>Gónfio</i>	<i>gonfiáto,</i>	swelled.
<i>Guástio</i>	<i>guastáto,</i>	spoiled.
<i>Lácero</i>	<i>laceráto,</i>	torn.
<i>Máccro</i>	<i>maceráto,</i>	bruised.
<i>Maniféstò</i>	<i>manifestáto,</i>	manifested.
<i>Mózzi</i>	<i>mozzáto,</i>	cut off.
<i>Néttò</i>	<i>nettáto,</i>	cleaned.
<i>Págò</i>	<i>pagáto,</i>	paid.
<i>Péstò</i>	<i>pestáto,</i>	pounded.
<i>Prívo</i>	<i>priváto,</i>	deprived.
<i>Scémò</i>	<i>scemáto,</i>	lessened.
<i>Scóncio</i>	<i>sconciáto,</i>	disordered.
<i>Sécco</i>	<i>seccáto,</i>	dried.
<i>Stánco</i>	<i>stanedáto,</i>	wearied.
<i>Tóccò</i>	<i>toccáto,</i>	touched.
<i>Trónco</i>	<i>troncáto,</i>	cut off.
<i>Tróvo</i>	<i>trováto,</i>	found.
<i>Vólto</i>	<i>voltáto,</i>	turned.
<i>Vóto</i>	<i>votáto,</i>	emptied.
for		

And several others which the use of authors will point out.

The regular verbs ending in *ere*, form the participle in *uto*; as *credúto*, *ricevúto*, *temúto*, *godúto*.

The irregulars in *ere* have the participle in *so* or *tó*: as, *préndere*, *préso*; *réndere*, *réso*; *piángere*, *piánto*; *púngere*, *púnco*; *leggere*, *léutto*; *scrivere*, *scritto*.

The verbs terminated in *ire*, in the infinitive, make their participles in *ito*; as, *sentíre*, *sentíto*; *finire*, *finíto*.

Except *apparire*, which makes *appárso*; *applaudíre*, *appláuso*; *aprire*, *apérto*; *comparire*, *compárso*; *dire*, *dettò*; *morire*, *mórto*; *offriré*, *offérto*; *venire*, *veníto*.

* * There are three sorts of participles, namely, active, passive and absolute.

The active participles are composed of the verb *avére* as,

as, ho amato, avéva amato; ho detto, hái dàto; ho creduto; ho sentito.

The passive participles are preceded by the verb *essere*; as, *sóno amato, essendo creduto, &c.*

The absolute participles are of the same nature as those called *absolute* in Latin, and are composed of the gerund of the two auxiliary verbs *having* and *being*; as, *having loved, avéndo amato; being loved, essendo amato; being believed, essendo creduto.*

Having and *being* are often left out in Italian; example,

Having done that, *fatto quello.*

Having said so, *detto questo.*

That being done, *fatto quello.*

The sermon being done, *finita la predica.*

* * Observe that the Italians have a peculiar way of rendering the adverb *after*, by turning the expression: examples,

After he had done, *fatto ch' ebbe.*

After he had spoken, *parlato ch' ebbe.*

After he has written his *scritto che avrà la sua lettera.* letter.

After they had supped, *cenato ch' ebbero.*

See, in the Second Part, the Concord of Participles, where will be found a full solution of the several difficulties relating to that part of speech.

CHAP. VI.

Of ADVERBS.

THE adverb is that part of speech, which gives more or less force to a word. The adverb has the same effect with the verb, as the adjective with the substantive; it explains the accidents and circumstances of the action of the verb.

There are many sorts; as, adverbs of time, place, quantity, &c.

Adverbs of time; as, *at present, now, yesterday, today, never, always, in the mean time.*

Adverbs

Adverbs of place; as, *where, here, from whence, there, from hence, above, below, far, near.*

Adverbs of quantity; as, *how much, how many, so much, much, little, too much.*

. Many adverbs are formed from adjectives, changing *o* into *amente*; as,

<i>Santo, santamente,</i>	holily.
<i>Ricco, riccamente,</i>	richly.
<i>Dotto, dottamente,</i>	learnedly.
<i>Alto, altamente,</i>	highly.

From adjectives in *e*, we likewise form adverbs, by adding *mente* to them: as,

<i>Costante, costantemente,</i>	constantly.
<i>Diligente, diligentermente,</i>	diligently.
<i>Prudente, prudentemente,</i>	prudently.

. But if the adjectives happen to end in *le*, we must remove the *e*, and put *mente* in its stead.

<i>Fedele, fedelménte,</i>	faithfully.
<i>Umile, umilmemente,</i>	humbly.
<i>Tale, talmemente,</i>	such.

In order to assist the memory of learners, I have here collected a number of adverbs, which by frequent repetition, may be easily retained, especially those terminating in *mente*.

A COLLECTION of ADVERBS.

1.	<i>A piè zóppa,</i>	lamely
	<i>A pátti,</i>	upon condition
<i>Abbondantemente,</i>	abun-	<i>Con páito che,</i> upon condi-
	dantly	tion that
<i>Con ragione,</i>	meritamente,	<i>Mal volentiéri,</i> against
		one's will
<i>A cápo,</i> at the end, or at	justly	<i>Da pá rte, da bá nda,</i> aside
	the head	<i>Attualmente</i> actually
<i>A bríglia sciolta,</i> full speed		<i>Appósta,</i> purposely
<i>Assolutamente,</i> absolutely		<i>Con pensiero di,</i> in order to
<i>A cavalcióni,</i> a-straddle		<i>Addio,</i> farewell
<i>A dirótte lágrime,</i> with		<i>Mirabilmente, a maraviglia,</i>
	downright crying	admirably
<i>Adésso, óra, or,</i> at this time		<i>Accortamente, sagacemente</i>
<i>Adésso adesso, or' óra,</i> now,		cunningly
	immediately	<i>In ginocechióni,</i> kneeling
		<i>Alla</i>

<i>Alla sommellita,</i>	<i>with open</i>	<i>Così</i>	<i>to wit</i>
	<i>mouth</i>		
<i>Leggiadramente,</i>	<i>agreeably</i>	<i>Abbastanza,</i>	<i>enough</i>
<i>Altrove,</i>	<i>elsewhere</i>	<i>Brancolante,</i>	<i>groping along</i>
<i>Così,</i>	<i>so</i>	<i>L'altro jéri, jéri l' altro,</i>	<i>the day before yesterday</i>
<i>Così sia,</i>	<i>so be it</i>	<i>Prima di,</i>	<i>before that</i>
<i>Agevolmente,</i>	<i>easily</i>	<i>Al bâlzo,</i>	<i>at the rebound</i>
<i>Al coperto, al riparo,</i>	<i>under shelter</i>	<i>Da cêpo,</i>	<i>at the beginning</i>
<i>All oscuro,</i>	<i>in the dark</i>	<i>In maniera alcuna,</i>	<i>by no means</i>
<i>Insomma, allafine,</i>	<i>in the end</i>		
<i>In frètta,</i>	<i>in haste</i>	<i>Alla sprovvista,</i>	<i>at unawares</i>
<i>A lungo,</i>	<i>at long run</i>	<i>Di sopra,</i>	<i>above</i>
<i>Amichevolmente,</i>	<i>amicably</i>	<i>Oggi,</i>	<i>to-day</i>
<i>A discrezione,</i>	<i>at discretion</i>	<i>In véce,</i>	<i>instead of</i>
<i>Septimo,</i>	<i>on one's back</i>	<i>Prima,</i>	<i>before</i>
<i>Tacitamente,</i>	<i>silently</i>	<i>Quanto prima,</i>	<i>as soon as possible</i>
<i>In dispârtie,</i>	<i>apart</i>	<i>Anche,</i>	<i>also</i>
<i>Per il dritto,</i>	<i>the right way</i>	<i>Sì, così</i>	<i>as, so</i>
<i>Per il rovescio,</i>	<i>the wrong side outward</i>	<i>Tanto, così,</i>	<i>as, as much as</i>
		<i>Grande quanto,</i>	<i>as much as</i>
<i>All improvviso,</i>	<i>at unawares</i>	<i>Subito che,</i>	<i>as soon as</i>
<i>Senza la saputa</i>	<i>unknowingly</i>	<i>Nel resto,</i>	<i>moreover</i>
		<i>Tanto,</i>	<i>as much as</i>
<i>Sù su, or via via,</i>	<i>come away, away</i>	<i>Quanto,</i>	<i>as much as</i>
		<i>Altre volte,</i>	<i>formerly</i>
<i>Con tempo, con ligio,</i>	<i>at leisure</i>	<i>Altriménti, se non,</i>	<i>otherwise</i>
		<i>Altrove,</i>	<i>somewhere else</i>
<i>Allora,</i>	<i>then</i>		2.
<i>Anticamente,</i>	<i>anciently</i>		
<i>Quasi,</i>	<i>pretty near</i>	<i>Laggiù</i>	<i>below there</i>
<i>Appunto, giusto,</i>	<i>just so</i>	<i>Molto,</i>	<i>much</i>
<i>Posdomani, dimán l' altro,</i>	<i>after to-morrow</i>	<i>Assai più, molto più</i>	<i>much more</i>
		<i>Bene,</i>	<i>well</i>
<i>Adesso, ora,</i>	<i>now</i>	<i>Prèsto,</i>	<i>quickly</i>
<i>Alla rovescia,</i>	<i>against the grain</i>	<i>Via più presto</i>	<i>very soon, much sooner or quicker</i>
<i>In dietro,</i>	<i>backward</i>	<i>Rigidamente,</i>	
<i>Malvolontieri, con rincrescimento,</i>	<i>with regret</i>		

<i>Rigidamente,</i>	<i>aspramente,</i>	<i>Di sopra,</i>	<i>qui sopra,</i>	<i>here- upon</i>
<i>Bestialmente,</i>		<i>rudely</i>		
		<i>brutishly</i>		
				4.
<i>Or sù, via,</i>	<i>come away</i>			<i>first</i>
<i>Via dunque,</i>	<i>come along</i>	<i>D'altra parte,</i>	<i>from another</i>	
<i>Sta mattina,</i>	<i>this morning</i>			<i>place</i>
<i>Sta notte,</i>	<i>this night</i>	<i>Pericolosamente,</i>	<i>danger-</i>	
<i>Sta sera, questa sera,</i>	<i>this evening</i>		<i>ously</i>	
<i>Fin a tanto,</i>	<i>till</i>	<i>Davantiaggo, di più,</i>	<i>over</i>	
<i>In tanto, in the mean time</i>				<i>and above</i>
<i>Certo, sicuro,</i>	<i>certainly</i>	<i>A caso,</i>		<i>by chance</i>
<i>Basta,</i>	<i>it is enough</i>	<i>Tanto meno,</i>	<i>so much the</i>	
<i>Cioè</i>	<i>that is to say</i>	<i>Tanto più che,</i>	<i>so much</i>	
<i>Per ciò,</i>	<i>it is therefore</i>		<i>the more</i>	
<i>Culdaménte,</i>	<i>warmly</i>	<i>Imperocchè,</i>	<i>whereas</i>	
<i>Cáro, molto cáro</i>	<i>dear,</i>	<i>Sinceramente,</i>	<i>sincerely</i>	
	<i>very dear</i>	<i>Per tempo, a buón' ora,</i>		
<i>Chiaraménte,</i>	<i>clearly</i>			<i>early</i>
<i>Quanto,</i>	<i>how much</i>	<i>Di qua a dieci anni,</i>	<i>in ten</i>	
<i>Quánto,</i>	<i>quánta, quánti, quánte,</i>			<i>years</i>
	<i>how many</i>	<i>Di gran lunga,</i>		<i>by far</i>
<i>Cóme, siccóme,</i>	<i>as, since</i>	<i>Sù, in piedi,</i>		<i>up, up</i>
<i>Cóme,</i>	<i>how?</i>	<i>Per tema che,</i>	<i>for fear that</i>	
<i>Di continuo, continuamente,</i>	<i>continually</i>	<i>Sin dái fondamenti,</i>	<i>affatto,</i>	
			<i>from top to bottom</i>	
<i>Correttamente,</i>	<i>correctly</i>	<i>Fuori,</i>		<i>abroad</i>
<i>Questa volta, adesso,</i>	<i>now</i>	<i>Gia, diggià</i>		<i>already</i>
<i>Di primo láncio,</i>	<i>all of a sudden</i>	<i>Quindi,</i>		<i>from hence</i>
		<i>Domani, dimáni,</i>		<i>to-mor-</i>
				<i>row</i>
<i>Animosamente, coraggiosa- mente,</i>	<i>courageously</i>	<i>Domattina,</i>		<i>to-morrow</i>
<i>Sordidamente,</i>	<i>sordidly</i>			<i>morning</i>
<i>Crudelmente,</i>	<i>cruelly</i>	<i>Della medésima maniera,</i>		
<i>Di poi, di qua innanzi,</i>	<i>hereafter</i>			<i>just so</i>
<i>Per l' addietro, qui avanti,</i>		<i>Dall' una e dall' altra parte,</i>		
<i>heretofore</i>				<i>on both sides</i>
<i>Di sotto, qui sotto,</i>	<i>here- under</i>	<i>Di salto,</i>	<i>at one jump</i>	
		<i>In oltre, di più, oltraccia,</i>		<i>moreover</i>
				<i>Dópo,</i>

<i>Felizmente,</i>	happily	<i>Nondimeno,</i>	>nulladimeno, nevertheless
<i>Jeri,</i>	yesterday	<i>Liberamente,</i>	freely
<i>Jér sera,</i>	last night	<i>Nè, neither;</i>	<i>nè anche, nor</i> also
<i>Vergognosamente,</i>	shame- fully	<i>Nò, signor nò,</i>	no, sir
<i>Fuori,</i>	out	<i>Nonostante,</i>	notwithstand- ing
	9.		
<i>Mai,</i>	never		
<i>Qui, quà,</i>	here, there		13.
<i>Sùbito,</i>	immediately	<i>Sì,</i>	
<i>Appunto,</i>	exactly	<i>Dóne, ève,</i>	yes where
<i>Sin, fin, insin, infin,</i>	until	<i>Oltre,</i>	besides
<i>Fin d'ove?</i>	how far?	<i>Scopertamente, apertamente,</i>	openly
	10.		
<i>Lì, là ; Non lontano di là,</i>	there; not far from hence		14.
<i>Vilmemente,</i>	basely	<i>Zitto ! zitto,</i>	bush! not a word
<i>Lontano, lungi,</i>	far	<i>A caso,</i>	by chance
<i>E' un pezzo,</i>	it is a great while	<i>A mente,</i>	by heart
		<i>Di quâ,</i>	on this side
	11.	<i>Di là,</i>	on that side
		<i>Verbi grazia, per esempio,</i>	for example
<i>Adesso, ora,</i>	now	<i>Però,</i>	however, therefore
<i>Male,</i>	ill	<i>Poco, a little ; ogni poco, un</i>	
<i>Malgrado mia,</i>	in spite of	<i>tantino, ever so little</i>	
	me	<i>Fòrse,</i>	perhaps
<i>Guai a,</i>	woe be to	<i>Più,</i>	more
<i>A'nche, ancora,</i>	<i>eziandìo,</i>	<i>In quânt'a,</i>	as for
	also	<i>Quâsi,</i>	almost
<i>Nel medesimo tempo,</i>	at the same time		15.
<i>Méglie,</i>	better	<i>Quândo,</i>	when
<i>Mediante,</i>	provided that	<i>In quânt'a me,</i>	as for me
<i>Minore,</i>	least	<i>Alle volte,</i>	sometimes
		<i>Alquanto,</i>	somewhat
	12.	<i>Páce, pári,</i>	quits
<i>Non,</i>	not	<i>Comunque sia,</i>	however
			16. <i>Di</i>

16.

<i>Di rādo,</i>	seldom	<i>Addesso, pōco fā, or' ora,</i> presently
<i>Scambievolmente,</i>	recipro-	<i>Or quēsto, or quēllo, some-</i>
	cally	<i>times one and sometimes</i>
<i>In sōmma,</i>	in short	<i>the other</i>
<i>Niente,</i>	nothing	

17.		
<i>Saviaménte,</i>	wisely	
<i>Sénza dubbio,</i>	without doubt	
<i>Secōndo,</i>	according	
<i>Sossópra, alla rinfusa, con-fusaménte,</i>	topsy-turvy	
<i>Vérso la séra,</i>	towards the evening	

18.

<i>Tānto,</i>	so much	20.
<i>Ogni pōco, un tantfno, never</i>	so little	<i>Ci, or vi, here, to it, &c.</i>

19.

<i>Prēsto,</i>	quick
<i>Ecco,</i>	behind
<i>Volentieri,</i>	willingly
<i>Veraménte,</i>	truly

CHAP. VII.

Of PREPOSITIONS.*

THE Preposition is a part of speech prefixed to the articles, nouns, pronouns, and verbs, as has been mentioned in the introduction.

Every preposition requires some case after it, as you will observe in the following collection :

Gen. *Per rispētto di*, because of.

Per rispetto vostro, or di voi, on your account.

Per rispētto mio, or di me, on my account.

Dat. *In quānto a'*, all' or állo, with respect to.

D' intorno, a. Gen. *all' intorno dī*, round the.

Gen. Acc. *dópo*, after.

Gen. *Diétro*, behind.

Gen. and Dat. *Di diéstro*, behind.

Gen

* See EXERCISES, p. 62.

Gen. *Alláto, vicino di*, by the side of; or *a*. Dative.

Gen. and Abl. *Di là del* or *dal*, on that side of.

Gen. and Abl. *Di qua del* or *dal*, on this side of.

Acc. *Avanti*, Gen. *prima*, before.

Gen. *Prima di me*, before me.

Avanti vói, prima di vói, before you.

Acc. *Con*, with.

Gen. Dat. *In mézzo del*, *in mézzo al*, in the middle of.

Gen. *Appiè della*, at the feet of the.

Appréssso di, near to.

Gen. and Dat. *All' intórno del*, *intórno al*, round the.

Da, in cásse di, at.

Gen. and Abl. *Dal, dállo, in cásse del*, at the.

Dállo, in casa délla, at the.

Gen. and Acc. *Cóntra del*, *cóntra il*, against the.

Cóntra me, cóntra di me, against me.

Acc. *In, In.*

Nel, néllo, nella, in the.

Frà dué giórni, in two days.

Abl. *Di quâ dal*, on this side of the.

Di là dal, on that side of the.

Dat. and Acc. *Déntro al* or *nel*, within the.

Gen. *Fuóri del*, without the.

Dat. and Acc. *Diéstro al*, *diéstro il*, behind the.

Gen. and Dat. *Sótto del*, *sótto al*, under the.

Gen. and Acc. *Sópra del*, *sópra il*, upon the.

In, before, a noun, is expressed in Italian by *in*.

Dat. *Di nascósto al suo pádre*, unknown to his father.

Acc. *Frà, tra*, between.

Gen. and Acc. *Vérsò dí me*, or *me*, towards me.

Acc. *Incírca*, round about, thereabout.

Acc. *Eccéttó il*, except the.

Gen. *Fuóri del*, without the.

Gen. *A láto délla mía cásse*, close to my house ; or, *a láto a cásse mia*, Dat.

Gen. Dat. Acc. *Rastante del*, *al*, *il mérto*, close to the wall.

Dat. *Sin, fin, insin, infin*, until.

Gen. Abl. *Lontáno délla cásse*, or *dállo cásse*, far from the house.

Lontáno,

	<i>Lontano, l'angi, far.</i>
Gen. Dat. Acc.	<i>Lungo del, al, il, flume, along the river.</i>
Acc.	<i>Per, by or for.</i>
Gen. Dat. Acc.	<i>Presso, vicino, near.</i>
Gen. Acc.	<i>Senza, senza di, del, or délla, without.</i>
	<i>Secondo il, according to.</i>
Gen. Acc.	<i>Sotto la tavola, or délla, under the table.</i>
	<i>Sopra, upon or on.</i>
Dat. Acc.	<i>Circa all'affare, l'affare, concerning the business.</i>
Acc.	<i>In quanto al, concerning the.</i>
Gen. and Acc.	<i>Verso il, verso del, towards the.</i>
Gen. Dat. Acc.	<i>Dirimpetto del, al, il, over against the.</i>

CHAP. VIII.

Of CONJUNCTIONS.*

CONJUNCTIONS serve to connect phrases together; most of the words terminating in *che* and *que* are conjunctions; as, *benchè, anche, adunque*. There are others of a different sort, as you will observe in the following collection:

<i>Con pátto che,</i>	upon condition that	<i>In éltre, besides, over and above</i>
<i>Anzi, al contrário,</i>	on the contrary	<i>Di maniéra che, so that</i>
<i>Acciò che, acciochè</i>	to the end that	<i>In quánto, as</i>
<i>Con tutto ciò,</i>	notwithstanding all that	<i>E & ed, and</i>
<i>A'nche,</i>	also	<i>Ma, but</i>
<i>Benchè</i>	although	<i>Nientediméno, } nevertheless</i>
<i>Perchè, imperocchè,</i>	for	<i>Né áñch'io, nemmén'io, nor</i>
<i>Siccóme,</i>	whereas	<i>I neither</i>
<i>Dúnque,</i>	then	<i>Nemméno, neither</i>
<i>Perciocchè,</i>	forasmuch, as	<i>Nonostante che, notwithstanding</i>
<i>Ancóra</i>	still, yet	<i>O, ovvero, oppure, or</i>
<i>Quantúnque,</i>	although	<i>Perchè, because</i>
<i>In sómma,</i>	at last	<i>In</i>

* See EXERCISES, on the Conjunction, p. 89.

<i>In caso chè,</i>	in case that	<i>Quando anche,</i>	though
<i>Però</i>	therefore	<i>Benchè, sebbene, con tutto</i>	
<i>Datochè,</i>	suppose that	<i>che,</i>	although that
<i>Perchè?</i>	why	<i>Se,</i>	if
<i>Purchè</i>	provided that	<i>Sstante che,</i>	seeing that
<i>Piuttosto che,</i>	rather than		

CHAP. IX.

Of INTERJECTIONS.

The last Part of Speech.

AN Interjection is an expression of affection or passion, introduced among the other parts of speech.

EXAMPLE.

<i>Ajúto ! ajúto !</i>	help ! help !	<i>A vóí ! a vóí !</i>	stand away !
<i>Brávo ! brávo !</i>	well done !	<i>A'lte !</i>	balt !
<i>Al fuóco,</i>	fire ! fire !	<i>Ahimè ! Ohimè !</i>	<i>ahi láso !</i>
<i>All' ármi !</i>	to arms !		alas !
<i>Buóno ! buono !</i>	good !	<i>Zitto ! zitto !</i>	hush ! peace !
	good !	<i>Silénzio !</i>	silence !
<i>A'nimo, corúggio !</i>	come	<i>Via, via !</i>	away ! away !
	cheer up !	<i>Ah ! ahi !</i>	Ah !
<i>Oh ! uh ! puh !</i>	fie ! fie !	<i>Oh !</i>	Oh !
<i>Vergogna !</i>	for shame !		

THE END OF THE FIRST PART.

PART II.

THE Second Part contains Eight Treatises, extracted from the best authors, and particularly from those who have written on the purity of the Italian language.

TREATISE.

- I. *Of the Italian Orthography.*
 - II. *Of the Italian accent.*
 - III. *Of the Italian Syntax.*
 - IV. *Remarks on some Verbs and Prepositions.*
 - V. *Of Composition; and the Rules for writing and speaking Italian correctly.*
 - VI. *Of Poetical Licences, and of the different Synonymous Names of the Heathen Gods.*
 - VII. *Of Improper and Obsolete Words.*
 - VIII. *Of Expletives, Compound Words, Capitals, and Punctuation.*
-

FIRST TREATISE.

CHAP. I.

Of ORTHOGRAPHY.

THE Italian Orthography has this advantage, that all the words are written as they are pronounced.

* * * Observe as a general rule, that you must double the consonants at the beginning of compound words; as, *abbattere, affannare, appoggiare, oppreso, difficile, differire, offendere, raccogliere, rassettare, raddoppiare.*

* * * They write *difféndere*, and *disfendere*, but *difesa* ought to be written with a single *f*. See *Lod. Dolce, del raddoppiamento delle consonanti.*

You must also double the *g*, when the vowels *io* and *ia*, which come after it, make but one syllable; as, *appoggio,*

appóggio, lóggia, pióggia, Mággio, rággio; a support, a lodge, rain, May, a ray. When the vowels *io* and *ia* constitute two syllables, or when the letter *i* is pronounced harder than in the preceding examples, you must not double the *g*; as, *ágio*, easy; *privilégio*, privilege; *malvágio*, bad. See *Dólce*, *Buommattéi*, and *Bártoli*.

The letter *g* is also doubled in the infinitive of verbs, and in all their tenses, when they have a vowel before *gere*; as, *leggere, réggerè, friggere*; but if there be a consonant before *g*, then *g* remains single; as, *fingere, pingere, póngere*.

Those words which the English begin with a *j* consonant, that is, when it is followed by a vowel; as *Jesus, just, judge*, are written with a *g* by the Italians, in order to render their pronunciation more delicate; as, *Gesú, giústo, giúdice*.

Capéollo, with a single *p*, signifies hair.

Cappéollo, with a double *pp*, signifies a hat.

There is also another difference between these two words; that in the former the letter *e* has a close sound, and in the latter, open.

Sol has two significations: when it is a substantive, it signifies the sun; *il sol, del sol, al sol*, for *il sóle, del sóle, al sóle*.

Sol, when it is an adjective, signifies *alone*, or sometimes *only*.

Suól has likewise two significations: when it is a noun, it signifies the earth; as, *il suól, or suólo, &c.*

Suól, a verb, signifies he is used; as, *suól veniré*, he is used to come.

Z is put single, when preceded by a consonant; as, *speránza, licénza*; but it must be doubled between two vowels; as, *Bellézza, pézzo, nótze*, except *Lazáro, Fázio*, and a few other words.

N. B. The Italians never make use of the grave accent, but where it is necessary to distinguish words, and to fix the pronunciation: therefore we have placed it only on words marked in the Introduction, and on some others which you will find in the second treatise, on the Italian accent.

The Italians do not double the letter *z*, when standing with three vowels, the first of which immediately following the *z*, is an *i*; therefore it would be wrong to write *azzione*, action, &c.; but *aziōne*, &c.

Piazza, a square, is spelled, like a great many others of the like quality, with a double *z*.

The letter *x* of Latin words, used often in Italian before *c*, is changed into *c*: example, to excite, *eccitare*; excellency, *eccellenza*; and when it does not happen to be before the *c*, it is sometimes changed into a double *s*, and sometimes into a single *s*; as, to exalt, *esaltare*; graciously to hear, *esaudire*, &c.; the maxim, *la mūsima*; Alexander, *Alessandro*, &c. The *x* is changed into a simple *s* when the vowel with which it forms a syllable is followed by a consonant, or another vowel which belongs to the same syllable: example, *exaurire* in Latin, is transformed into *esaurire* in Italian; but *axis* is transformed into *asse*, because the *i* which follows *x* is followed by the consonant *s*, which, together with the *i* and the *x*, forms but one syllable: *asis* is spelt *axis*.

A great many of the Academicians of La Crusca, put the letter *z* before the vowel *i*, where the common orthography uses the letter *c*; for instance, instead of pronouncing and writing *Francēse*, French; *pronunciāre*, to pronounce, &c. they write and pronounce *Franzēse*, *pronunziāre*, &c.

The masculine relative plural *li* is written with a *g* when followed by a vowel; example, I have some books, and I purchased them at Frankfort fair: *Ho dei libri, e gli ho comprati alla fiera di Fráncoforte*.

It is better to write *chérigo* than *chiérico*; *cirúsico*, than *cerúsico* or *chirúrgo*, a surgeon.

The syllables *de* and *re*, in the beginning of English words, generally become *di* and *ri* in the beginning of Italian; as, to destroy, *distruggere*; to renew, *rinnovare*, &c.

It was formerly the custom to write several adverbs and prepositions separately, which now make but one word; but they double the first consonant of the latter word, which is joined to the former, when this ends by a vowel: for instance, *già che*, since, *giacchè*; *in tanto*,

fra tanto, in the mean while; *intanto*, *frattanto*; *a ciò che*, *a fin che*, to the end that; *uccioschè*, *affinchè*; *si come*, as, *siccóme*; *a dósso il suo nemico*, upon his enemy, *adóssso al suo nemico*; *óltra a ciò*, besides, *oltracciò*: *dinanzi al giúdice*, before the judge, *dinanzi al giúdice*; *uómo da béné*, an honest man, *uómo dabbéne*.

After is expressed by *dippái* with the verbs, and by *dópo*, with a single *p*, before the nouns.

It is true nevertheless, is elegantly rendered in Italian by *egli è non per tanto véro*.

Non v' è scuse, signifies there is no room for excuse; and this is an ellipsis, instead of *non v' è luogo a scuse*.

We express *several* by *parécchi* for the masculine, and by *parécchie* for the feminine: example, *several masters of languages*, *parécchi maestri di lingua*; *several women*, *parécchie donne*.

For which, or *wherefore*, is expressed in Italian by *per lo che*, or *per la qual cosa*, or *perciò*.

Ne', with an apostrophe, signifies *in the* in the plural, when we are speaking of the masculine gender: example, *in the gardens*, *ne'* or *néi giardini*.

As there is no future tense, no second preterimperfect in the Italian language, that terminates in *arò* and *arei*, except *sarò*, I shall be, and *saréi*, I should be; *starò*, I shall remain; *staréi*, I should remain; *farò*, I will do; *faréi*, I should do; *darò*, I shall or will give; *daréi*, I should or would give; *saprò*, I shall or will know; *sapréi*, I should know; hence we neither say nor write *amarò* and *amaréi*, &c., but *amerò* and *ameréi*.

The Italians usually place the particles *si*, *vi*, or the relative *ne*, and such like, after the persons of verbs marked with a grave accent; but then they drop that grave accent, and repeat the consonant of those particles: for instance, *my brother will repent*, *mio fratello pentirassi*; *I will give you an inkstand*, *daròvi un calamájo*.

The king has given an hundred thousand livres to the city of Paris, and he will give fifty to the town of Lyons.

Il re ha dátó cénto mila lire álla città di Parigi, e daranne cinqúanta a quella di Lióne.

CHAP. II.

Of the APOSTROPHE.

THE Apostrophe is a mark made like a comma, inserted between two letters, to denote the retrenchment of a vowel; as, *l' amore*, *l' animo*, *l' onore*, *l' uomo*.

The Italians still observe the rule of old authors, never to make use of the apostrophe but when it renders the pronunciation more delicate; and not so frequently as those who have but a superficial knowledge of the language.

The apostrophe is generally placed after the articles, if they precede a word commencing with a vowel; as, *l'anime*, *dell'anime*; *l'anima*, *dell'anima*; *l'onore*, *dell'onore*, &c.

See what we have said concerning the apostrophe, treating of the articles, p. 6, and 38.

We sometimes meet with *lo'mpéro*, for *l'impéro*; *le'nsidie* for *l'insidie*; but this ought rather to be avoided than imitated.

* * * Sometimes there is an elision of the article *il*, by cutting off its first letter, which is quite the reverse of other elisions, by which we drop the vowel at the end of words; and when the article *il* happens to follow a word terminating in a vowel, the *i* of the article *il* is cut off, and the preceding word continues entire, without any abbreviation; as, *sopra'l téutto*, for *sopra il téutto*.

E'l più garbáto, *e'l più cortése*, for *il*.

Tutto'l móndo sa, for *tutto il móndo sa*.

Fra'l sì e'l nd, for *fra il*, &c.

Su'l mezzo dì, for *sù il*, &c.

Se'l capitáno cománda, *è ragionéuale che'l soldáto obbediscá*, for *se il*, and *che il*.

N. B. Observe, in regard to this elision of the article *il*, that the best modern authors constantly make use of it; and the reason they allege is, that the *i* has a harsher sound than any of the other vowels.

Sometimes we make an elision of the article *lo*, even

before words beginning with a consonant, and the two words coalesce into one; as,

<i>nol so,</i>	{	for	<i>non lo so.</i>
<i>sel créde,</i>			<i>se lo créde.</i>
<i>vel prométto,</i>			<i>re lo prométto.</i>

The apostrophe is also put after *mi*, *ti*, *ci*, *vi*, *di*, *si*, *ne*, when they precede a vowel or the letter *h*; as, *m'amáte*, *l'ascólto*, *l'inténdo*, *s'impórtta*, *m'avéte*, *s'inténde*, *v'ingánna*, *l'ánima*, *d'António*, *n'arde*, *n'avrd*, *n'hái*, *n'hánno*.

Words abbreviated are written with an apostrophe; as, *de' signóri*, for *déi signóri*; *pie'* for *piéde*; *me'* for *méglia*, in poetry; *co'* for *cói* or *cólli*.

CHAP. III.

Of the Words that must be retrenched.

THE last syllable of the subsequent five words, *úno*, *béllo*, *gránde*, *súnto*, *quélllo*, *buóno*, must be retrenched when they precede a word beginning with a consonant; example, *un giórno*, *bel giardíno*, *san Piétro*, *quel páne*, *buón libro*; and not *uno giórno*, *bellò giardíno*, &c.

Before masculine nouns, if the subsequent word commences with a vowel, or an *h*, you only cut off the final vowel, and put an apostrophe when there are two consonants; example, *un amico*, *bell' aspéttto*, *gran ingénno*, *sant' António*, *quell' úmbo*, *buón aspéttto*.

Before the feminine nouns beginning with a consonant, *gránde* is the only one of those words that we abridge, both in the singular and the plural; as, *una cása*, *bella cámara*, *gran famíglia*, *santa María*, *quélla signóra*, *belle cáse*, *gran ricchézze*, *sánte chiése*, *quélle virtù*.

The masculine plurals of the six preceding words are, *únì*, *belli*, *grándi* or *grán*, *sánti*, *quélli*, *buóni*.

The feminine plurals are, *úne*, *bélle*, *grán* or *grandi*, *sánte*, *quélle*, *buóne*, without any other abbreviation than of *grán*; and even this sometimes makes *grándi* with nouns commencing with a vowel; as, *grándi ánime*, or *ánime grándi*.

You may also retrench the final vowel of the words that have one of these four letters, *l*, *m*, *n*, *r*, for their penultima; as,

Il carnovál passáto, quál signóre, instead of *il carnovále* and *quále*.

Andiám presto, for *andiámo presto*.

Aman per l'onde à velóci delfíni, instead of *á mano*.

Fiór grato, cuór generóso, instead of *fibre* and *cuóre*.

N. B. When the retrenchment falls upon a word with two final consonants, you must put an apostrophe; as, *crederann' allora*, instead of *crederanno allora*; *vedem'm' altri venir*, for *vedemmo altri venir*. But in the modern orthography they write indifferently, *vedemmo altri*, or *vedem'm' altri*, and more generally *vedem altri*, with only one *m*, and without apostrophe.

The words that have *m* or *n* for the penultima, are not so frequently retrenched as those that have *l* or *r*. If we should be directed by the opinion of the best authors, the following chapter would be sufficient for our purpose.

CHAP. IV.

Of the Words that must not be retrenched.

THE vowel which terminates a sentence, or which precedes a comma, or any other stop, must never be retrenched; therefore we ought not to write v. s. *ha una bélла man*, *chi è quel signór?* *quell'uómo è gran*; but v. s. *ha úna bélла máno*, *chi è quel signóre?* *quell'uómo è gránde*; and so of the rest.

Neither must the words terminated in *a*, when they are before a consonant, be retrenched, except *bra*, *ancora*, *finora*, *allora*, *talora*; for we may write, *or sú signóri*, *ancór non viéne*; but it would be wrong to write, *úna pícciol cásá*, *úna bel máno*, instead of *úna bélла máno*, *úna pícciola cásá*.

Accented words must never be abbreviated: such, for example, as, *farò*, *dird*.

In not retrenching in the plural, the words which have an *l* before the last letter, you are warranted by the

the authority of the best authors; therefore, you must write *amóbili persóna*, *frívola ben trovata*, *parble scélta*, *nóbili cavaliéri*. The singular number is more apt to admit of this abbreviation.

To write correctly, you must never abridge *Apólio*, *affánno*, *tállo*, *dúro*, *ingénio*, *pégao*, *océano*, *sustégno*, *stráno*, *vélo*; therefore you must not write *Apól*, *affán*, *pól*, *dúr*, &c.

* * * The words beginning with an *s*, followed by a consonant, obliges the preceding word to terminate in a vowel; as, *bélla stúdio*, *gránde státo*, *quélllo spírito*, *éssere státio*; and not *bel stúdio*, *grán státo*, *quel spírito*, *ésser státio*.

* * * Observe, that if the preceding word cannot terminate in a vowel, that which commences with an *s*, followed by a consonant, takes an *i* before it; as, *per iedérgno*, *in iscubla*, instead of *per edérgno*, *in scubla*. See *Ferrante Longobárdi*, *Lod. Dólce*, and *Bentivóglia*.

N. B. In the beginning of a period, or when the sense is interrupted by a colon, or semicolon, we may omit the insertion of the vowel *i*.

We never retrench the *e* of *se*, signifying *if*, except it be followed by another *e*; for instance, we do not say *s'ámo lo stúdio*, if I love study, but *se ámo lo stúdio*. On the contrary, we do not say, *se esercítasse l'árte*, if he exercised the art, but *s'esercításse l'árte*, by reason that *esercításse* begins with an *e*; example, I have seen my mother, and given her a gold snuff-box, *ho veduto mia madre, e le ho dáto una scútola d'oro*: or, he loves Antony, *áma António*. If we were to cut off the *e* from *le*, in the former sentence, we should not know whether this *l'* was in the accusative or dative, in the singular or plural; and if we were to retrench the final *a* from the word *áma*, we should not be able to tell whether it was the first or third person of the present indicative, or the subjunctive, or the third person of the preter-definite. You must therefore write, without any elision of the vowel, *ho veduto mia madre, e le ho dáto*, &c. *áma António*, and the rest in the same manner.

You must not retrench the *e* in *che*, when the following word begins with an *i*, for it is the *i* that ought rather

rather to be retrenched : but when this *i* is the plural of the definite article, which does not admit of this elision, then you are to pronounce the *che* and *i* both together, as if it were only one word : example, God grant the tides may be good, and the winds be not very high next winter ; then, if my brother Anthony is well, and my cousin Harry is in town; I will go to Paris : *Diò voglia che'l tempo sia buono, e che i venti non sieno gagliardi l'urno pressimo, allbra, se Antonio mio fratello starà bene, e s'Enrico mia cugino sarà in città, andrà a Parigi.*

We never retrench the *i* from *ci*, *us*, before the vowels *a* and *o*; because it would render the pronunciation too harsh : hence we do not say, *il principe e' avéva promesso cento scudi*, the prince had promised us a hundred crowns, but *ci aveva*; V. S. *e' onora*, you do us honour, but *ci onbra*.

It would be extremely proper, if, before words beginning with the letter *z*, we were not to retrench the vowel, so as not to say, *buón zucchero*, good sugar; *gran zázzera*, a large head of hair: but *buóna zucchera*, *grínde zázzera*.

In Dante, Petrarch, Ariosto, Guarini, Tasso, Marini, and all the poets, we find several tenses of the verbs abridged. See farther on this head, in the treatise of Poetic Licences, where I have arranged them in alphabetical order.

SECOND TREATISE.

Of the ITALIAN ACCENT.

THE accent, which is the very soul of pronunciation, is the stronger or weaker elevation of the voice on particular syllables, and the manner of pronouncing them; shorter or longer.

I intend to speak here only of the accent which the Italians make use of in writing, and which we find in their printed books.

The Italians, indeed, are acquainted with two accents, but they make use of one only, namely, the grave, which is figured by an oblique stroke from the left to the right, after this manner ('). It is put only in the last syllable of some words; as, *amò*, when it happens to be a verb, as, *parlerò*.

N. B. The other accent, called acute, is a contrary mark to that of the grave, as may be seen in the following words, *ámano*, *amávano*, &c. The Italians never note it down; so that if we sometimes meet with it in books that teach the principles of their language, as is now the case in this grammar, it is with a view of conveying thereby a just idea of the Italian accentuation.

CHAP. I.

Of the Grave Accent.

THE Italian nouns in *tà*, which in English terminate in *ty*, and in Latin in *tas*, are marked with a grave accent; as, *purità*, *castità*, *santità*, *maestà*, *gravità*, &c. These words form the plural in *tà*, without any alteration.

But they do not place an accent on the *a* in *visita*, because it does not come from a Latin word in *tas*; neither are we to dwell upon the last syllable; and, moreover, it makes the plural *visite* and not *visita*.

The

The Italians also place a grave accent on nouns terminating in *u*; as, *virtù*, *servitù*, &c.

Monosyllables ending in *o* or *a*, according to some grammarians, are accented; as, *dò*, *dà*; *fò*, *fà*; *pùd*, *sà*; *stò*, *stà*. But I should prefer the opinion of those who do not accent them, because a monosyllable ever preserves the same quantity, whether it be accented or not; so that the accent, in that case, only serves to distinguish one word from another; as, *dà*, he gives, from the indefinite article *da*, from.

They likewise put the grave accent on the first and third person singular of the future tense; as, *canterò*, *goderò*, *darò*, *carterà*, *goderà*, *dardà*.

* * Observe, that we may transpose the monosyllables which we happen to find before verbs accented on the last; and then we must double the first letter of the monosyllable, and drop the accent of the verb; as, I have them, *holle*, for *le ho*; I will do it, *farollo*, for *lo fardò*; he showed me, *mostrómmy*, for *mi mostrò*; he heard me, *sentímmi*, for *mi sentì*.

The manner of transposition, after the tenses of accented verbs, is very common in poetry.

The verbs are marked with a grave accent in the third person singular of the preter-definite, whenever the first person terminates in two vowels; as, *améi*, *amò credéi*, *credè*; *dormíi*, *dormì*.

If the first person of the preter-définitive does not terminate in two vowels, there is no accent on the third.

For which reason we put no accent on the last syllable of *vínse*, *árse*, *prése*, *diéde*, *féce*, *stétte*, which, in the first person, make *vínsi*, *ársi*, *prési*, *diédi*, *féci*, *stétti*.

N. B. The Italians also put a grave accent on *dì*, a day; and on *dì*, the imperative of the verb *dire*, to say; on *è*, it is; on *lì* and *là*, there; to show that these words are to be pronounced with greater emphasis, and with a somewhat longer pause; as also to distinguish the above-said two *dì*'s from *di*, the genitive indefinite, which is sounded without a pause at all; they likewise mark a grave accent on *lì*, there, to distinguish it from *li*, the relative masculine plural; as, I promise three crowns, and I give them, *proméetto tre scúdi*, *e li do*; and on *là*,

to distinguish it from *la*; the relative feminine singular; as, the princess writes a letter, and causes it to be put in the post: *la principessa scrive una lettera, e la fa metter alla posta.*

The grave accent is also put on *qui* and *quà*, here; on *costì* and *costà*, there; *giù*, below, down; *sù*, up; *più*, more; *così*, so, or thus; *sì*, yes; because these words are to be sounded somewhat stronger, and, in some measure, with a greater pause; but, on the other monosyllables, they do not mark a grave accent, for it would be entirely superfluous, as they are always pronounced in the same manner.

We therefore do not accent *da* from the ablative indefinite: *a*, to; *ma*, but; *ne*, of it, of them, or us; *re*, king; *o*, or; and others of the like nature; because no confusion or obscurity can arise from thence, as you will perceive by the following example: particularly with respect to *da* and *a*, the two monosyllables which seem to be somewhat equivocal, but by no means are so.

Nè, when it means neither or not, is accented, to distinguish it from *ne*, a pronoun conjunctive.

Alexander gives his word as an honest man, and he has no difficulty to give it to Peter and Paul, or to any other person.

Alessandro dà la sua parola da galantuomo, e non ha veruna difficoltà di dárta a Pietro ed a Paolo, o a chi si sia.

You see, therefore, very clearly, that in this example, the first *dà* is the verb, the second is the ablative indefinite; and that the first *ha* is in like manner a verb, being particularly written with an *h*, and that the other *a*'s are datives indefinite.

CHAP. II.

Of the Pronunciation of Nouns.

WE have mentioned, in the preceding chapter, that the Italians sometimes make use of the grave accent, and particularly in the examples above given; but as to what concerns the acute accent, we may venture to affirm, that it is used by no modern Italian, at least who

who understands his own language: because without insisting that it would be impossible for the printer, though ever so exact, to mark it wherever it might be wanting, it would occasion such a strange embarrassment and confusion in the letters, that it would be scarcely possible to read them. In order, therefore, to avoid the frequent repetition of the grave and acute accents, I have discovered a method which to me appears very easy and clear, and which will be of great use to such as are desirous of learning this language, and even to the Italians themselves. But before I enter upon an explanation of the *particular rules* arranged here in an alphabetical order, it will be necessary to give your attention to the *general rules* contained in the five following numbers.

No. I.

All nouns must be pronounced either short or long; and their short or long sound depends entirely on their penultima syllables, that is, the last but one; for all the other syllables are to be pronounced steadily and uniformly, that is, without making use of any brevity, except these two nouns, *āugure*, an augur; *cláusola*, a clause; which have the antepenultima (that is, the last but two) short; and some others mentioned in the exception of the letter c.

In order to know in what manner you are to sound this penultima syllable, observe the penultima letter of the noun you want to pronounce, and look for that letter in the following arrangement, where you will see the rule with its exceptions; as, for example, if you want to know whether the noun *rānnarico*, regret; ought to be pronounced short or long, you must look for the letter c, which is the penultima letter of the noun *rānnarico*, marked in the alphabetical order; you must also examine the exception; and if you do not find it there, then you are to conform to the rule which says, all nouns that have the letter c for their penultima, are pronounced short.

No. II.

Nouns of two syllables have no rule at all, because they are subject to neither brevity nor length: except a very

a very small number, which will be found in their proper places of exception. I shall give you here, as a general rule, all such nouns as have two consonants before the final vowel, as *macilénte*, *cangiaménto*, make the penultima syllable long, of whatever number of syllables they consist; except a few, which you will find under the letters *r* and *t*.

No. III.

Neither is there any need of a rule for nouns which have a grave accent marked on the last vowel; it is sufficient to know how to pronounce one of them properly; for example, *carità*; and you will be able to pronounce *calamità*, *verità*, *virtù*, *bontà*, and all others of the same kind, because you are to sound them all with the same degree of quickness.

No. IV.

All feminine nouns follow the rule of the masculines, from which they are derived. All the plurals follow the rule of their singulars, and compound nouns those of their simples.

No. V.

There are some nouns which the Italians pronounce as they please, that is, either long or short; and of these I have mentioned some in the exceptions to the rules. With regard to poetic nouns, we must be directed by the measure of the verse; for poets have a licence to abbreviate and lengthen a great many words. You pronounce according to the custom of the country, when they happen to be barbarous and foreign names, and all of Hebrew and Greek derivations. Likewise the proper names of persons, families, towns, provinces, &c. Remember the proverb, *In paese ove vhi, usa ciò che trovi.*

Let us now proceed to the particular rules.

A.

Nouns having the letter *a* for the penultima, are very few among the Tuscans, and you must pronounce them long; as, *Archelão*, *Nicolão*, *Stanislão*.

B. Nouns

B.

Nouns that have the letter *b* for their penultima, are also very few, and must be pronounced short; as, *A'rabo*, *Bárnaba*, *Célibe*, *I'ncubo*, *súccubo*; but pronounce *Caróbba*, a Carob bean, long.

C.

All nouns whose penultima is the letter *c*, are short; as, *Rammárico*.

Except

<i>Alice</i> ,	<i>Feróce</i> ,	<i>Pampalúca</i> , a kind of sea-fish.
<i>Amíco</i> ,	<i>Festúca</i> ,	
<i>Antíco</i> ,	<i>Filúca</i> , or <i>Felúcea</i> ,	<i>Paníco</i> , panic, a sort of grain.
<i>Appendíce</i> ,	<i>Imbriáco</i> ,	
<i>Apríco</i> ,	<i>Intríco</i> ,	<i>Pappafríco</i>
<i>Arcidúca</i> ,	<i>Lattúca</i> ,	<i>Pendíce</i> ,
<i>Atróce</i> ,	<i>Lettíca</i> ,	<i>Perníce</i> ,
<i>Beatríce</i> ,	<i>Lombríco</i> ,	<i>Pudíco</i> ,
<i>Beccafíco</i> ,	<i>Loríca</i> ,	<i>Rubríca</i> , a rubric of a missal or other book.
<i>Bereníce</i> ,	<i>Ludovíco</i> ,	
<i>Bibliotéca</i> ,	<i>Lumáca</i> ,	<i>Sambúco</i> ,
<i>Cadúco</i> ,	<i>Mammalúcco</i> ,	<i>Sommáco</i> ,
<i>Capifuóco</i> ,	<i>Mantéca</i> ,	<i>Tameríce</i> ,
<i>Cervíce</i> ,	<i>Matríce</i> ,	<i>Tar líce</i> ,
<i>Ciriáco</i> ,	<i>Mendíco</i> ,	<i>Tartarúca</i> ,
<i>Cloáca</i> ,	<i>Molíca</i> ,	<i>Teriáca</i> or <i>triáca</i> ,
<i>Corníce</i> ,	<i>Moríce</i> ,	<i>Velóce</i> ,
<i>Coturníce</i> ,	<i>Naríce</i> ,	<i>Verníce</i> ,
<i>Dappóco</i> ,	<i>Nemíco</i> ,	<i>Verrúca</i> ,
<i>Enríco</i> ,	<i>Opáco</i> ,	<i>Vescíca</i> ,
<i>Fanfalúco</i> ,	<i>Oríco</i> , gum	<i>Ubbriáco</i> ,
<i>Fatíca</i> ,	Arabic.	<i>Ulderíco</i> ,
<i>Federíco</i> ,	<i>Ortíca</i> ,	<i>Umbilíco</i> , or <i>bel-</i>
<i>Felíce</i> ,	<i>Paglúca</i> ,	<i>kico</i> .
<i>Feníce</i> ,		

And all nouns terminated in *ace*; as, *audáce*, *fornáce*, *spináce*. Likewise such as express female qualities, and end in *ice*; as, *meretríce*, *posseditríce*, *vendicatríce*, &c.

D.

Nouns which have the letter *d* for their penultima are short.

Except,

<i>Alcide,</i>	<i>Dioméde,</i>	<i>Omicida,</i>
<i>Arrédo,</i>	<i>Disfida,</i>	<i>Palúde,</i>
<i>Belgrádo,</i>	<i>Eréde,</i>	<i>Parentádo,</i>
<i>Canicída,</i>	<i>Eróde,</i>	<i>Parenticída,</i>
<i>Cangédo,</i>	<i>Fratricída,</i>	<i>Parricída,</i>
<i>Contádo,</i>	<i>Ganiméde,</i>	<i>Rugiáda,</i>
<i>Contráda,</i>	<i>Goffrédo,</i>	<i>Squassacóda,</i>
<i>Corrádo,</i>	<i>Ignúido,</i>	<i>Tancrédi,</i>
<i>Corrédo, equipage.</i>	<i>Lampréda,</i>	<i>Tolédo,</i>
<i>Cupido, Cupid.</i>	<i>Mercéde,</i>	<i>Treppiéde,</i>
<i>Custóde,</i>	<i>Nicoméde,</i>	<i>Zenádo.</i>

Nouns ending in the syllable *de*, and formed from other nouns which have a grave accent on their final vowel, are also pronounced long ; as, *cittáde, povertáde, virtúde*, formed of *città, povertà, virtù*. N. B. This manner of writing is used only by poets, and very rarely occurs in prose.

E.

All nouns that have the letter *e* for their penultima, are long.

Except

Acúleo, Bórea, Cesárea (title of majesty ; but when it signifies a city, it is pronounced long) *Cerúleo, Coetáneo, Collatáneo, Empireo, Etéreo, Línea, Mediterráneo, purpúreo, Tartárea, temporáneo*. Some pronounce the two names *Testeo* and *Timotéo*, long ; and they seem to be in the right. All nouns adjective derived from substantives are also short ; as, *férreo* from *ferro*, iron ; *marmóreo*, from *mármo*, marble ; *venéreo*, from *Venére*, Venus. In all nouns of this termination, where the letter *u* alone forms their ante-penultima syllable, this letter is pronounced short, as well as the syllable that follows ; as, *áureo, náusea, &c.*

F.

You are to pronounce all nouns short, whose penultima is the letter *f*; except the three following, *Martúfo, Paráfo, Tartúfo*, which are long.

G.

You must pronounce all nouns short, that have the letter *g* for their penultima,

Except

Areopágo, Bottéga, Castíga, Colléga (Congréga, though long, is sometimes pronounced short), Dionigi, Gonzága, Impiégo, Intrígo, Lattúga, Lettíga, Luigi, Lupágó, Orígo, Parígi, Pedagógo, Preságó (several pronounce *próroga* short), *Ripiégo, sanguisúga, selvága, sinagóga, sossiégo, or sussiégo, tartarúga*.

I.

In some nouns where the letter *i* happens to be the penultima, it forms one syllable with the following letter, as they are pronounced jointly.

In others, it is formed separately, forming a distinct syllable by itself.

The letter *i* therefore forms but one syllable with the subsequent vowel, in all nouns not contained in the following catalogue. It forms two syllables in the following nouns, and you are to pronounce them long; viz.

<i>Agónia,</i>	<i>Antología,</i>	<i>Astronomía,</i>
<i>Albagía,</i>	<i>Antinomía,</i>	<i>Badía,</i>
<i>Amnistía,</i>	<i>Antipatía,</i>	<i>Balía, power, or authority.</i>
<i>Anagogía,</i>	<i>Apología,</i>	
<i>Analogía,</i>	<i>Apoplessía,</i>	<i>Balío,*</i>
<i>Ananía,</i>	<i>Apostasía,</i>	<i>Baronía,</i>
<i>Anarchía,</i>	<i>Aristocrasía,</i>	<i>Bastía,</i>
<i>Anatomía,</i>	<i>Armonía,</i>	<i>Befanía, or epifanía.</i>
<i>Anfanía,</i>	<i>Arpía,</i>	
<i>Anfibología,</i>	<i>Astrología,</i>	<i>Bigamía,</i>

* This name is given in some parts of Tuscany to the person who, at Rome, is called *Cursore*, a serjeant or bailiff.

<i>Brío,</i>	<i>Golía,</i>	<i>Paralísia,</i>
<i>Bugía,</i>	<i>Idrofobia,</i>	<i>Pavía,</i>
<i>Calpestrio,</i>	<i>Idrografia,</i>	<i>Pazzia,</i>
<i>Carestía,</i>	<i>Idromanzia,</i>	<i>Pestio,</i>
<i>Castellanía,</i>	<i>Idropisia,</i>	<i>Peripezia,</i>
<i>Codardía,</i>	<i>Infingardia,</i>	<i>Picardia,</i>
<i>Chiromanzia,</i>	<i>Ipocrisia,</i>	<i>Pío (but émpio is pronounced short.)</i>
<i>Chironía,</i>	<i>Ironía,</i>	
<i>Chirurgia,</i>	<i>Lebbrosia,</i>	
<i>Compagnia,</i>	<i>Leggio,</i>	<i>Piromanzia</i>
<i>Cortesia,</i>	<i>Liscia, or Lescia,</i>	<i>Poesia,</i>
<i>Cronología,</i>	lye to wash with.	<i>Polizia,</i>
<i>Dio or Iddio,</i>	<i>Litanie,</i>	<i>Prigionia,</i>
<i>Democrazia,</i>	<i>Litargia, or letar-</i>	<i>Prosodia,</i>
<i>Diaphanía,</i>	<i>gía,</i>	<i>Puttanía,</i>
<i>Desio,</i>	<i>Liturgia,</i>	<i>Qualsisia,</i>
<i>Economía,</i>	<i>Lombardia,</i>	<i>Restio,</i>
<i>Elegía,</i>	<i>Lucia,</i>	<i>Ricadia,</i>
<i>Elia,</i>	<i>Magia,</i>	<i>Rio,</i>
<i>Energía,</i>	<i>Malacchia,</i>	<i>Ritrosia,</i>
<i>Eresia,</i>	<i>Malattia,</i>	<i>Romania,</i>
<i>Etimología,</i>	<i>Malia,</i>	<i>Rosalia,</i>
<i>Eucaristía,</i>	<i>Malvasia, or Mal-</i>	<i>Saettia,</i>
<i>Fantasia,</i>	<i>vagia,</i>	<i>Sagrestia, or sa-</i>
<i>Feltonía,</i>	<i>Malm-</i>	<i>gristia,</i>
<i>Filología,</i>	<i>Malinconia, or</i>	<i>Schiranzia, or</i>
<i>Filosofía,</i>	<i>Maninconia,</i>	<i>scheranzia,</i>
<i>Fisonomía, or fi-</i>	<i>Mattia,</i>	<i>Schiavonia,</i>
<i>sionomía,</i>	<i>Melanconia,</i>	<i>Scoppiettio,</i>
<i>Fio,</i>	<i>Melodia,</i>	<i>Simonia,</i>
<i>Follia,</i>	<i>Mercanzia,</i>	<i>Simpatia,</i>
<i>Frenesia,</i>	<i>Messia,</i>	<i>Sinfonia,</i>
<i>Gagliardía,</i>	<i>Mio,</i>	<i>Sodomia,</i>
<i>Gelosía,</i>	<i>Monarchia,</i>	<i>Sofia,</i>
<i>Genealogía;</i>	<i>Mormorio,</i>	<i>Spia,</i>
<i>Gengia,</i>	<i>Natio,</i>	<i>Stallio,</i>
<i>Genia,</i>	<i>Negromanzia,</i>	<i>Stantio,</i>
<i>Geografía,</i>	<i>Normandia,</i>	<i>Tentinpio,</i>
<i>Geomanzia,</i>	<i>Notomia,</i>	<i>Teologia,</i>
<i>Geometría,</i>	<i>Obblio,</i>	<i>Tipografia,</i>
<i>Gerarchia,</i>	<i>Omilia, or umilia,</i>	<i>Tirannia,</i>
<i>Geremía,</i>	<i>Ortografia,</i>	<i>Tobia,</i>

Traversia,

<i>Traversía,</i>	<i>Via,</i>	<i>Zacchía,</i>
<i>Turchía,</i>	<i>Villanía,</i>	<i>Zio.</i>
<i>Vallonía,</i>		

We likewise give a long pronunciation to all those nouns which terminate in *ria*; as, *allegría*, *ídolatría*, *ostería*.

Except feminine nouns derived from short masculines, only by changing the last vowel into *a*; as, *vittório*, *vittória*; *fulminatório*, *fulminatória*; because these are reducible to the rule of No. IV.

The following are also pronounced short.

<i>Adria,</i>	<i>Féria,</i>	<i>Mándria,</i>
<i>Angúria,</i>	<i>Fimbria,</i>	<i>Matéria,</i>
<i>Aria,</i>	<i>Fúria</i>	<i>Memória,</i>
<i>Artéria,</i>	<i>Glória,</i>	<i>Miséria,</i>
<i>Baldória,</i>	<i>Idria,</i>	<i>Mítria,</i>
<i>Bória,</i>	<i>Indústria,</i>	<i>Penúria,</i>
<i>Calábria,</i>	<i>Ingiúria,</i>	<i>Píria,</i>
<i>Cúria,</i>	<i>I'stria,</i>	<i>Stíria,</i>
<i>Dória,</i>	<i>Lussúria,</i>	<i>Stória.</i>

Frádicio, *múdicio*, *súdicio*, which several Tuscans use instead of *frácido*, *múcido*, and *súcido*, are nouns out of all rules; because, besides the conjunction of the two last vowels, they have the syllable *di* short.

In fine, all nouns that have for their penultima the letter *i*, forming one syllable with the final, as *desiderio*, *propízio*, make the penultima long.

L.

Nouns that have the letter *l* for their penultima, are short,

Except

<i>Acquaméle,</i>	<i>Candéla,</i>	<i>Crudéle,</i>
<i>Aracéli,</i>	<i>Capraróla,</i>	<i>Fedéle,</i>
<i>Asilo,</i>	<i>Carmélo,</i>	<i>Idroméle,</i>
<i>Batticúlo,</i>	<i>Caróla,</i>	<i>Loquéla,</i>
<i>Bestióla,</i>	<i>Cautéla,</i>	<i>Mezzúle,</i>
<i>Cámmelло,</i>	<i>Corrutéla,</i>	<i>Michéle,</i>
		<i>Ossiméle,</i>

Ossiméle,	Raffále,	Strozzúle,
Paralélo,	Segála, (some pronounce it short).	Tordéla,
Parentéla,		Vangélo,
Paróla,	Sequela,	Varóla, or verála,
Pirólo,	Soggólo,	Vióla,
Pistóla, a pistol.	Queréla,	Uriéle.
	Sosaméle,	

And all nouns terminating in *ale*; as, *canále*, *funérále*, *guancidíle*, without reckoning *Anníbale*, *Astrúbale*, and *fónfale*.

You are likewise to pronounce all nouns long that, before the final syllable, have the letter *o* preceded by a vowel, here called accidental, which in verse is seldom used, but frequently in prose, though it is scarcely ever sounded; as, *figliuólo*, *Romagnuólo*, *vignajuólo*. In like manner, nouns terminating in *ile*; as, *Apríle*, *gentíle*, *vedovíle*: but of the latter there are fourteen short, viz.

Acquátile,	Fértile,	Stérile,
Agile,	Frágile,	Volátile,
Dócite,	Fútile,	U'mile,
Diffícile,	Grácile,	U'tile.
Fácite,	Portátile,	

All adjectives in *bile*, which express possibility or impossibility of doing any thing, are also short; as, *correggibíle*, *invincibile*, *scibile*, &c.

N. B. *Atrábile* is pronounced long; but all the other nouns in *ile*, as *amáble*, *nóbile*, *stábile*, &c. follow the rule of the letter *l*.

M.

Pronounce all nouns short, which have the letter *m* for their penultima;

Except

Abrámo,	Guaíme,	Probléma,
Adámo,	Idíma,	Richiámo,
Cinamómo,	Lattíme,	Soprannóme,
Cognóme,	Madáma,	Stratagémma,
Concíme,	Opímo,	Sublime,
Diadéma,	Poéma,	Suprémo,
Estrémo,		

Except also, all nouns terminated in *ame* and *ume*; as, *bestíme*, *legnáme*, *costúme*, *leglúme*.

N. Pronounce

N.

Pronounce all nouns long, whose penultima is the letter *n*,

Except

<i>Abrótano,</i>	<i>Garófano,</i>	ging up of the
<i>Aréutino, or ar-</i>	<i>Gémino,</i>	vineyard.
<i>bústino,</i>	<i>Gérmine,</i>	<i>Plátano,</i>
<i>A'cino,</i>	<i>Gióvane, or gió-</i>	<i>Plátina,</i>
<i>Amázzone,</i>	<i>vine,</i>	<i>Polésine,</i>
<i>Antífona,</i>	<i>Gómene,</i>	<i>Polygono,</i>
<i>Argíne;</i>	<i>Intégina;</i>	<i>Pristinò,</i>
<i>A'sino,</i>	<i>Lasedémone,</i>	<i>Pródano,</i>
<i>Cánone,</i>	<i>Lámpana,</i>	<i>Ráfano,</i>
<i>Cármine,</i>	<i>Lésina,</i>	<i>Rágano,</i>
<i>Cárpine,</i>	<i>Libano,</i>	<i>Rímini,</i>
<i>Cófano,</i>	<i>Limósina, or ele-</i>	<i>Ródano,</i>
<i>Cristófano,</i>	<i>mósina,</i>	<i>Sátana,</i>
<i>Dáino,</i>	<i>Máccina,</i>	<i>Stággina,</i>
<i>Diácono,</i>	<i>Máccina,</i>	<i>Stágina,</i>
<i>Diásfano,</i>	<i>Mángano,</i>	<i>Stéfano,</i>
<i>Dibgene,</i>	<i>Mádena,</i>	<i>Straggína,</i>
<i>Ebano,</i>	<i>Océano,</i>	<i>Términi,</i>
<i>Eglino,</i>	<i>Orfano,</i>	<i>Timpano,</i>
<i>Elcino,</i>	<i>Organo,</i>	<i>Tráhina,</i>
<i>Esámine,</i>	<i>Orígano,</i>	<i>Trápano,</i>
<i>Fémmina,</i>	<i>Página,</i>	<i>Túrbine,</i>
<i>Ferrína,</i>	<i>Pámpana,</i>	<i>Vimine,</i>
<i>Fíbrina,</i>	<i>Pátina,</i>	<i>Uómini,</i>
<i>Fíbcine,</i>	<i>Péttine,</i>	<i>Záino,</i>
<i>Fúlmíne,</i>	<i>Pástino, a dig-</i>	<i>Zingáno.</i>
<i>Gránfano,</i>		

You are likewise to pronounce all nouns short that terminate in *gine*; as, *balordággyine*, *orígen*, *piantággyine*; and all those which end in *dine* in the singular; as, *amaritídine*, *rondíne*.

O.

There are not more than four nouns, having the letter *o* for their penultima, in regard to which there could

could be any doubt of their pronunciation : these are *A'loe, Siloe, N'oe, Er'oe* : the three first are pronounced with some rapidity, as if they had a grave accent on the letter *e*, which indeed is used by some : but the fourth is long.

P.

You are to pronounce all nouns short, that have the letter *p* for their penultima,

Except

Antipápa, archetípo, Cantalúpo, Ciclópo, dírupo, Eu-rópa, Esópo, Isópo, Oroscópo : the following three are better short than long, *Píropo, Pélipo, Priapo*.

R.

Pronounce all nouns long whose penultima is the letter *r*,

Except

<i>A'lbero</i> , or <i>árbo're</i> ,	<i>Chiávari</i> , the	<i>Metéora</i> ,
<i>A'nitra</i> , or <i>ánatra</i> ,	name of a	<i>Néttare</i> ,
<i>A'ncora</i> , anchor.	country.	<i>Néutro</i> ,
<i>A'nfora</i> ,	<i>Cláustro</i> ,	<i>Nicéforo</i> ,
<i>A'rbitro</i> ,	<i>Cóllera</i> ,	<i>O'ngaro</i> ,
<i>A'saro</i> ,	<i>E'piro</i> ,	<i>Páparo</i> ,
<i>A'gure</i> ,	<i>Esámetro</i> ,	<i>Pécora</i> ,
<i>A'usto</i> ,	<i>Fére'tro</i> ,	<i>Pentámetro</i> ,
<i>Báratro</i> ,	<i>Fánfaro</i> ,	<i>Pésaro</i> ,
<i>Bárbaro</i> ,	<i>Fólgore</i> ,	<i>Píffero</i> ,
<i>Bávaro</i> ,	<i>Gámbaro</i> ,	<i>Pitágora</i> ,
<i>Bíscherò</i> ,	<i>Gásparo</i> ,	<i>Pórfigo</i> ,
<i>Búlgaro</i> ,	<i>Géometro</i> , and	<i>Pórpora</i> ,
<i>Cánchero</i> ,	géometra,	<i>Rémora</i> ,
<i>Cánföra</i> ,	<i>I'caro</i> ,	<i>Sátiro</i> ,
<i>Cántaro</i> ,	<i>Intérprete</i> ,	<i>Schéletro</i> ,
<i>Cápparo</i> ,	<i>Lázzaro</i> ,	<i>Spálastro</i> ,
<i>Cátedra</i> ,	<i>Lógoro</i> ,	<i>Súgaro</i> ,
<i>Célebre</i> ,	<i>Mártire</i> ,	<i>Súperi</i> ,
<i>Cérebro</i> ,	<i>Mártora</i> ,	<i>Tártaro</i> ,
<i>Césare</i> ,	<i>Máschera</i> ,	<i>Ténebre</i> ,
		<i>Tórtora</i> ,

Tórtora,	Záccara,	Zíngaro,
U'ngaro,	Zázzara,	Zúcchero.

You are likewise to pronounce all nouns short, that terminate in *era*, *ere*, and *ero*, and have not the letter *i* before the antepenultima *e*; as, *léltere*, *Cérere*, *número*; but we must except *austéro*, *chiméra*, *emisféro*, *gáléra*, *ingegnéro* or *ingegrére*, *lusinhiéro*, *menzognéro*, *messére*, *Oméro*, *pantéra*, *primavéra*, *sevéro*, *sincéro*, *statéra*, which conform to the rule: as do likewise almost all verbal nouns: as, *il piacére*, *il parére*, and some other, which are derived from the infinitives contained in the exception to the rule of the second number in the next chapter. And the abbreviated nouns preserve the same sound as they had before their abbreviation; for instance, we pronounce *altéro* long, because it is abridged from *altiéro*, *intéro* from *intiéro*, *magistéro* from *magistiéro*, *monastéro* from *monastiéro*, &c.

The word *chiúcchiera* is pronounced short, though it has the *i* before the *e*.

S.

All nouns are pronounced long which have the letter *s* for their penultima,

Except

Análisi,	E'feso,	Parúfrasi,
A'niso,	E'nfasi,	Plaúso,
Bríndisi,	E'stasi,	Sindéresi,
Cítiso,	Génesi,	Síntesi,
Diágnesi,	Metamórfosi,	Túnisi.
Diócesi,		

T.

Pronounce those nouns long, having the letter *t* for their penultima,

Except

A'bito,	name, and a pre-	A'ndito,
Accólito,	cious stone.	Anélito,
A'dito,	A'lito,	Antídoto,
A'gata, a christian	A'mbito,	Antistite,

Apóstata,

<i>Apóstata,</i>	<i>Fortúito,</i>	<i>Próposito,</i>
<i>Aríete,</i>	<i>Frémito,</i>	<i>Púlpito,</i>
<i>Attónito,</i>	<i>Gálata,</i>	<i>Ricápito,</i>
<i>Autómata,</i>	<i>Gémito,*</i>	<i>Recondito,</i>
<i>Cógnito,</i>	<i>Génito,</i>	<i>Réndita,</i>
<i>Cómito,</i>	<i>Gómito,</i>	<i>Sábato,</i>
<i>Cómpito, the work of a day, or a task.</i>	<i>Implícito,</i>	<i>Séguito,</i>
<i>Cómputo,</i>	<i>Inclito,</i>	<i>Soccita,</i>
<i>Crédito,</i>	<i>Intérprete,</i>	<i>Sócrate,</i>
<i>Cubito,</i>	<i>Intúito,</i>	<i>Sólito,</i>
<i>Débito,</i>	<i>Ipócrate,</i>	<i>Sollécito,</i>
<i>Decrépito,</i>	<i>Ipócrito,</i>	<i>Spírito,</i>
<i>Dédito,</i>	<i>Ippólito,</i>	<i>Stímmate, or Stí- mate, marks of wounds.</i>
<i>Depósito,</i>	<i>Lécito,</i>	<i>Stípote,</i>
<i>Disputa,</i>	<i>Líbito,</i>	<i>Strépito,</i>
<i>Dómito,</i>	<i>Límite,</i>	<i>Súbito,</i>
<i>Empito, for Im- peto,</i>	<i>Mérito,</i>	<i>Súddito,</i>
<i>Epíteto,</i>	<i>Násrita,</i>	<i>Túcito,</i>
<i>Esáusto,</i>	<i>Olocáusto,</i>	<i>Tránsito,</i>
<i>Estército,</i>	<i>O'spite,</i>	<i>Trémito,</i>
<i>E'sito,</i>	<i>Pálmito,</i>	<i>Végeto,</i>
<i>Espícito,</i>	<i>Pérdita,</i>	<i>Véndita,</i>
<i>Fégato,</i>	<i>Plácito,</i>	<i>Véneto,</i>
<i>Fómite,</i>	<i>Prémito,</i>	<i>Visita,</i>
	<i>Préstito,</i>	<i>Vómito.</i>
	<i>Preterito,</i>	

U.

Pronounce all nouns short that have the vowel *u* for their penultima: example, *árduo*, *perpétuo*, *resíduo*, *assíduo*, &c.

Except

*Altruí, bue dúa, and its compounds, as, ambidúo,
ventidúo, &c. colúi, costúi, cúa, lúi, súi, túi.*

* When it is a noun adjective, it is pronounced almost always short; but when a supine, it is long.

V.

You are to pronounce these nouns short that have *e* for their penultima; examples, *cóncavo*, *Génova*, *frítauo*, *véscovo*:

Except

Bisávo, *diciannóve*, and the other numbers of the same termination; *Ginévra*, *incáva*, *sóáve*, *ottávo*, and all the nouns terminating in *ivo* and *iva*; as, *sostan-tivo*, *motivo*, *gengíva*, *invettiva*.

Z.

Pronounce all nouns long which have the letter *z* for their penultima, except the noun *pólizza*.

CHAP. III.

Of the Pronunciation of Verbs and Adverbs.

No. I.

DISSYLLABLES, whether verbs or adverbs, observe no rule, because they are pronounced indifferently. See the preceding chapter, No. II, and with regard to words of two or more syllables, that have a grave accent on the last vowel, I refer to what has been said in the same chapter No. III, p. 180.

No. II.

The infinitive of the verbs is terminated in *are*, *ere*, and *ire*. Those which terminate in *are* and *ire* are pronounced long, without any exception; and such as end in *ere* short, the following excepted: *avére*, *cadére*, *dissuadére*, *dolére*, *dovére*, *giacére*, *godére*, *parére*, *per-suadére*, *piacére*, *potére*, *rimanére*, *sapére*, *sedére*, *solére*, *tacére*, *temére*, *tenére*, *valére*, *vedére*, *volére*, and all their compounds; as, *aecadére*, *ottenére*, *provvedére*, &c. it being a general maxim, that the derivatives follow the rule of their primitives.

No. III.

No. III.

All third persons plural are pronounced short, except in the future tense, because of the two consonants which precede the final vowel; in like manner, the first person plural of all the preterimperfect subjunctive, which in the first person singular terminate in *ssi*, must be pronounced short; as *amássi*, *amássimo*, *leggéssi*, *leggéssimo*, &c.

No. IV.

All other persons, of whatever tense or number, are made long, except those of some verbs of the first conjugation, which, in the first person of the indicative, have the penultima short, and preserve this shortness in the other persons, not only of the indicative, but of the imperative and subjunctive moods; for instance, *ricápito*, the first person indicative of the verb *ricapitare*, has the syllable *pi* short: and the same quantity is preserved in *ricápiti* and *ricúpita*. Farther, this, and other like verbs, receive, by way of augmentation, in the third persons plural of the said moods, another syllable, which is sounded as short as the penultima: for instance, *ricápito*, *ricápítano*, *ricápítino*; *dissímulo*, *dissímulano*, *dissímulino*; and since there are several who mispronounce these third persons plural, I have thought fit to give a particular description of them in the two following numbers.

No. V.

In the first place, all verbs, whose infinitive terminates in *care*, without any other consonant before *c*, as *autenticáre*, *glorificáre*, *misticáre*, make the first person of the present indicative short, and of course the other persons just now mentioned in the exception to the preceding number, except, *affiocáre*, *arrocáre*, and such as you will find excepted in the following numbers.

2. All verbs, whose infinitive terminates in *oláre* as, *immoláre*, *stimoláre*, *brancoláre*.

3. All verbs formed of nouns which have the penultima

tima syllable short; for example, *regoláre*, formed of *régola*; *generáre*, of *género*; *sollécitáre*, of *sollécito*. To the three foregoing numbers you must add the following verbs, which are contained therein, viz.

<i>Affocáre,</i>	<i>Incorporáre,</i>	<i>Rammemoráre,</i>
<i>Agítáre,</i>	<i>Insolferáre,</i>	<i>Recitúre,</i>
<i>Alteráre,</i>	<i>Interrogáre,</i>	<i>Refrigeráre,</i>
<i>Anfanáre,</i>	<i>Investigáre,</i>	<i>Ricuperáre,</i>
<i>Annichiláre,</i>	<i>Irritáre,</i>	<i>Roboráre,</i>
<i>Assideráre,</i>	<i>Istigáre,</i>	<i>Rumináre, or Rumigáre,</i>
<i>Bucheráre,</i>	<i>Iteráre,</i>	<i>Scalpitáre,</i>
<i>Calcitráre,</i>	<i>Litigáre,</i>	<i>Schiccheráre,</i>
<i>Capitáre,</i>	<i>Lumináre,</i>	<i>Seguitáre,</i>
<i>Commemoráre,</i>	<i>Meditáre,</i>	<i>Semináre,</i>
<i>Compráre,</i>	<i>Moderáre,</i>	<i>Sgombráre,</i>
<i>Confederáre,</i>	<i>Mormoráre,</i>	<i>Simuláre,</i>
<i>Consideráre,</i>	<i>Muneráre,</i>	<i>Smemoráre,</i>
<i>Contamináre,</i>	<i>Navigáre,</i>	<i>Spettoráre,</i>
<i>Decifráre,</i>	<i>Necessitáre,</i>	<i>Superáre,</i>
<i>Desináre,</i>	<i>Nomináre,</i>	<i>Suppeditáre,</i>
<i>Dissipáre,</i>	<i>Noveráre,</i>	<i>Suscitáre,</i>
<i>Domináre,</i>	<i>Occupáre,</i>	<i>Tolleráre,</i>
<i>Dubitáre,</i>	<i>Palpitáre,</i>	<i>Tumultuáre,</i>
<i>Eccettuáre,</i>	<i>Penetráre,</i>	<i>Ventiláre,</i>
<i>Felicitáre,</i>	<i>Precipitáre,</i>	<i>Vigiláre,</i>
<i>Gratuláre,</i>	<i>Procrastináre,</i>	<i>Vituperáre.</i>
<i>Imitáre,</i>	<i>Pulluláre,</i>	

To the above we may also add the verb *offríre*, belonging to the conjugation of verbs in *isco*. There are some who pronounce the foregoing third person indifferently, short or long, in the verbs *miglioráre*, *peggioráre*, and *riputáre*; but they are pronounced short in the verbs *concitáre*, *eccitáre*, *incitáre*.

No. VI.

From the whole we may conclude, that infinitives of two or three syllables, as, *fáre*, *cecáre*, with their compounds, as, *disfáre*, *accecláre*, do not shorten the first person indicative, nor the other persons, nor even

THIRD TREATISE.

OF THE ITALIAN SYNTAX.

CHAP. I.

Of the Division of Syntax.

SYNTAX is a Greek word, by the Latins called *constructio*; and signifies the right placing and connecting of words in a sentence. It is divided into three parts; the first of order or arrangement, the second of concordance, the third of government. The syntax of order or arrangement, is, the right disposition of words in a sentence. The syntax of concordance is, when the parts of speech agree with one another, as the substantive with the adjective, or the nominative with the verb. The syntax of government is, when one part of speech governs another; or, as some grammarians express it, when one part of speech is dependent on another.

The rules of syntax are much the same in Italian as in English; but, for the sake of those who have not a grammatical knowledge of their own language, I shall lay down some general rules respecting Italian construction.

I. *Of the Order of Words.**

1. The nominative is that to which we attribute the action of the verb, and is always arranged in the first place; it is generally a noun, a pronoun, or an infinitive put for a noun; as, *Tommáso scrive*, Thomas writes; *io párlo*, I speak; *il dormíre gióva*, sleeping does one good.

* See BOTTARELLI's EXERCISES, on the Order of Words, p. 12.

2. When the action of the verb is attributed to many persons or things, these all belong to the nominative, and are ranged in the first place together with their conjunction ; as, *Piétre e Páolo lèggono*, Peter and Paul read.

3. The adjectives belonging to the nominative substantive, to which the action of the verb is attributed, are put after the substantive, and before the verb ; as, *gli scolári morigeráti e diligénti stúdiano*, mannerly and diligent scholars study.

4. If the nominative has an article, this article always takes the first place, that being its natural situation.

5. Sometimes a verb with its case stands for a nominative ; as, *umána cosa è avére compassióne degli affítti*, to have compassion on the afflicted is an act of humanity.

6. The nominative is sometimes understood, as, *amo*, where you understand *io* ; and so of the other persons of the verb.

7. After the nominative you put the verb ; and if there is an adverb, it is to be placed immediately after the verbs, whose accidents and circumstances it explains ; as, *Piétre ama andentemente la glória*, Peter ardently loves glory.

8. The cases governed by the verb are put after it ; they may be one or many, according to the nature of the action ; as, *io amo Piétre*, I love Peter ; *io dóno un libro a Páolo*, I make a present of a book to Paul.

9. The preposition is always put before the case it governs : as, *vicíno a cása*, near the house.

10. The relative is always placed after the antecedent ; as, *Piétre, il quale studia*, Peter, who studies.

II. Of Concordance.

1. ADJECTIVES agree with their substantives, in gender, number, and case ; as, *un uómo virtuóso*, a virtuous man ; *sontubísi palázzi*, sumptuous palaces ; *bélla dórra*, a handsome woman.

2. When two or more substantives singular come together, the adjective, or participle, belonging to them must be put in the plural ; as, *Perdiccónе, e' l pádre, e la*

la madre della Lisa, ed ella altresì, contenti; grandissima festa: fecero; Perdiccone, and the father and mother of Lisa, and she likewise, contented, made great rejoicings.

3. If the substantive happens to be one in the singular and the other in the plural, the adjective or participle may then agree with either ; as, *essendosi Dinzeo, con gli altri giovani messo a giocare a tavola;* Diioneo, with the other young men, having sat down to play at tables : *il re co' suoi compagni, rimontati a cavallo, alla racle osteria sene tornaro;* the king and his companions, having mounted their horses again, returned to the royal inn.

4. Every personal verb agrees with its nominative, expressed or understood, both in number and person.

5. If the nominative be a collective noun, the verb may be in the plural, though the nominative is in the singular ; as, *il popolo comune erano ignoranti del vero Dio;* the common people were ignorant of the true God. But if in the collective noun, the multitude of the persons composing is not attended to as much as the whole ; and if the action expressed by the verb cannot be done by many distributively, but only collectively, the verb must then agree with the number of the nominative : example, we must say, *il senato decretò,* not *decretarono,* because a decree cannot be issued from the senators distributively, but by all together, forming only one moral body. But we may say, *il comune popolo erano ignoranti,* because ignorance is not exclusively attributed to the people, composing only one moral body, but to the individuals, each of which and all are ignorant.

6. When there happen to be two nominatives, one masculine and the other feminine, the preterite and participle of the verb agree with the masculine, if speaking of persons ; but if any thing else is meant, it may agree with the feminine ; as, *coinvitati le donne e gli uomini alle tavole,* the men and women being invited to table ; *ella avrébbe così l'altra gamba, e l'altro piede fuor mandato;* she would have put out the other leg, and the other foot.

7. The relative *quale*, with the article, agrees entirely with the antecedent ; but without the article, and

and denoting an absolute quality or likeness, it agrees with what follows ; as, *quel cuore il quale*, that heart which ; *séco pensando quali infra piccol términe dovéan divenire*, thinking within himself what was shortly to become of them. Except *persona*, which, thought of the feminine gender, yet, when applied to a male, requires a masculine relative ; as, *alcuna persona la quale*, some person who.

8. The question and answer always agree in every thing ; as, *cavaliére, a qual donna se' tu?* ed egli rispóse, *síno alla regina*, what lady do you belong to, sir knight ? and he answered, I belong to the queen.

III. Of the Dependance of the Parts of Speech on each other.

1. The nominative being the basis of the sentence, the verbs depend on it, as the other cases depend on the verb. The adjective depends on the substantive which supports it ; and the adverb on the verb whose accidents it explains.

2. The genitive depends on a substantive expressed or understood, by which it is governed.

3. The accusative depends either on a verb active, as *io amo la virtù*, I love virtue ; or on an infinitive, as *disse sè in ciò avére errato*, he owned himself to have been mistaken in that ; or on a preposition, as *vado verso la chiésa*, I go towards the church.

4. The ablative depends on a preposition, by which it is governed ; as, *párto da Róma*, I go from Rome.

5. The dative and vocative have, strictly speaking, no dependence on the other parts. The dative is common, as it were, to all nouns and verbs. The vocative only points out the person to whom one speaks.

And so much for syntax in general. I proceed now to the construction of the several parts of speech.

CHAP. II.

Of the Syntax of Articles.*

BEFORE we come to the Syntax of the Articles, remember that *lo*, *la*, *li*, *le*, *gli*, before the verb, and

* See EXERCISES ON THE ARTICLES, p. 14.

the word *écco*, are no longer articles, but pronouns relative.

Those who understand Latin will quickly perceive the difference, if they take notice, that every time they render *lo*, *la*, *li*, *le*, *gli*, by *illum*, *illam*, *illud*; or by *etum*, *eam*, *id*; *illos*, *illas*, *illa*; *eos*, *eas*, *ea*; they are relative pronouns.

The particles *in* and *to*, before the names of cities, are expressed by *in* and *a*; examples, *in* or at Rome, *in Róma*; to Rome, *a Róma*.

* * The best authors often use the infinitives with the article *il* instead of substantives; as, singing rejoices me, *il cantare mi rallégra*, instead of *il canto mi rallégra*.

Note, the article *il* is put before the word *signór*, sir, or my lord, speaking of all qualities, dignities, and relations, for the masculine; examples, my lord the president, *il signór presidente*; my lord duke, *il signór duca*; the gentlemen, *i signóri*; of the gentlemen, *dei signóri*.

We must omit the article in the singular before the possessive pronoun (or, to say more properly, the possessive adjective), which precedes a noun of relation: as, *mio párde mi ama*, my father loves me, instead of *il mio párde*, &c. But in the plural we ought to say, *è miei fratelli*, instead of *miei fratelli*.

The same rule must be observed respecting the feminine article *la*, which is to be prefixed to *signóra*, speaking of or to the ladies; as, *la signóra principessa*.

If the Italians express madam by *madáma*, they put the article *la* after it; as, madam the princess, *madáma la principessa*; of madam the, &c. *di madáma la*, &c.

* * Sometimes the English particle *to*, before infinitives, is rendered in Italian by the article *il* or *lo*; example, it is easy to say, to see, to study; *è fácile il díre, il vedré, lo studiare*: with the latter we use the article *lo*, because *studiare* begins with an *s* followed by a consonant.

We generally use the article when the Latins express the infinitive by the supine in *u*; as, *facile dictu, facile visu*.

We may also make use of the indefinite article *a*; as, *è fácile*

È facile a dire, a vedere, a studiare; it is easy to say, to see, to study.

See farther, in the syntax of verbs, when it is proper to express the articles *del, dello, della, delle, degli, &c.* after the verbs, and when not.

It is also to be observed, that the Italians frequently make use of the masculine articles plural *déi, ai, dai,* with the apostrophe, before possessive pronouns, and before all indeterminate nouns; for example,

<i>De' miei libri,</i>	Of my books.
<i>A' tuoi parenti,</i>	To thy relations.
<i>Da' suoi amici,</i>	From his friends.
<i>La libertà de' popoli,</i>	The liberty of the people.
<i>E' permesso' a viaggiatori,</i>	Travellers are permitted.
<i>Si scrive da' paesi lontani,</i>	They write from distant countries.

CHAP. III.

Of the Syntax of Nouns.*

THE adjectives, as we have before observed, agree with their substantives in gender, number, and case: example, *uomo virtuoso, donna bellissima, casa nuova.*

The Italians sometimes use a noun adjective instead of a substantive; as, *il caldo del fuoco*, for *il calore*; *l'alto delle mura* for *l'altezza*, &c.

* * The comparatives govern a genitive; and the particle *than*, which is after them, is expressed by *di*, or *del*, or *dello*, &c. as you may see in the first part.

We have taken notice, in the chapter of Comparatives, p. 55, that the particle *than* is rendered by *che*, when it is before a noun, adjective, a verb, or an adverb.

* * If the comparison is made between two substantives, *than* must also be rendered by *che*: example,

Virgil pleases me more than Ovid, *Virgilio mi piace più che Ovidio.*

He is a better soldier than captain, *è miglior soldato che capitano.*

* See BOTTARELLI'S EXERCISES on the Syntax of Nouns, p. 15.

Rome would please me more than Paris, *mi piacebbe più Roma che Parigi.*

* * When the comparison is made by *as much as*, *so as*, they must all be rendered by *quanto*; example,

The prince is not so powerful as the king, *il principe non è potente quanto il re.*

My book is as handsome as yours, *il mio libro è bello quanto il vostro.*

You shall have as much of it as you please, *ne avrete quanto vorrete.*

The poor are as much despised as the rich esteemed, *sono vilipési i poveri quanto sono stimati i ricchi.*

CHAP. IV.

Of the Syntax of Pronouns.

I DO not intend to treat here of the personal pronouns; they have been sufficiently explained already in the first part, from p. 62 to p. 65; to avoid any farther repetition, I shall only give the following rule:

The English make use of the verb *to be*, put impersonally through all its tenses in the third person, before the personal pronouns *thou, he, she, we, you, they*; it is *I, it is he, &c.* In Italian, the verb *to be*, on this occasion, is not impersonal; and they express, it is *I*, by *sóno io*; it is *thou*, *sei tu*; it is *he*, *è egli*; it is *we*, *siamo noi*; it is *you*, *siete voi*; it is *she*, *è ella*; it is *they*, *mas. sóno eglieno, or sóno éssi*; it is *they*, *fem. sóno élleeno, or sóno ésse*; and in like manner through all the tenses; as, it was *I, éra ia*; it was *we, eravamo noi, &c.*

* * To express in Italian, *it is mine, it is thine, it is his, it is ours, it is yours*, we must say in the singular number,

Masculine.	Feminine.
It is mine, <i>è mio,</i>	or <i>è mia.</i>
It is thine, <i>è tuo,</i>	or <i>è tua.</i>
It is his, or hers, <i>è suo,</i>	or <i>è sua.</i>
It is ours, <i>è nostro,</i>	or <i>è nostra.</i>
It is yours, <i>è vostro,</i>	or <i>è vostra.</i>

In the plural we must say, *sóno miei*, or *mie*; *sóno tue*, or *tue*; *sóno subi*, or *sue*; *sóno nostri*, or *nostre*; *sóno vostri*, or *vostre.*

Me,

Me, thee, him, to him, &c. are always expressed by the conjunctive pronouns *mi*; *ti*, *si*, *gli*, &c. when they are before or after a verb. See p. 65.

* * The conjunctive pronoun *gli* requires a particular remark, namely, that whenever it is found before the pronouns *lo*, *la*, *le*, or *ne*, it takes an *e* at the end to join the following participle; example;

To give it to him, *per dárglielo*, and not *dárglilo*: the vowels *i* and *e* ought to be pronounced as one syllable.

To give it to her, *per dárgliela*.

You shall return them to him, *gléli renderáta*.

You shall ask him for some, *gliéne domanderéte*.

You shall speak to him of it, *gliéne parleréte*.

* * When the conjunctive pronouns happen to meet with the particle *si*, they must be transposed, and *si* placed next to the verb: example,

They tell me, *mi si dice*, and not *si mi dice*.

They tell thee, *ti si dice*, and not *si ti*.

They tell him, or her, *gli si dice*.

* * The pronouns conjunctive *mi*, *ti*, *si*, *ei*, *vi*, change *i* into *e* when they are before *lo*, *la*, *le*, *gli*, or the adverb *me*; example,

He returns it to me, *mela rende*.

The following words, *me some or of it, thee some or of it, him some or of it, us some, you some, &c.* are rendered in Italian by *mene, tene, sene, gliene, cente, vene*, as we have already observed in the chapter of conjunctive pronouns, p. 67.

Loro, their, before a noun, is a pronoun possessive indeclinable; as,

Their book, *Il loro libro*.

Their room, *La loro camera*.

Their goods, *I loro beni*.

Their swords, *Le loro spade*.

When *loro* is a possessive pronoun, put an article before it.

Loro after a verb is a conjunctive pronoun; as, the master teaches them, *il maestro insegnà loro*. *Loro* is generally made to follow the verb, with whatever tense it be.

* * To render the expression in Italian more agreeable and polite, use the third person instead of the second;

second; thus, *you are in the right of it*, is expressed by *V. S. ha ragione*, instead of *avete ragione*, pronouncing *vossignoria*, which is always marked by *V. S.*. And to prevent the frequent repetition of *V. S.* they use in conversation, the pronoun *ella*, in the nominative.

Examples;

Nom. *Ella*, or *V. S.*

Gen. *di léi*, *di V. S.*

Dat. *a léi*, *a V. S.*

Acc. *léi*, *V. S.*

Abl. *da léi*, *da V. S.*

Vossignória, or *V. S.* literally translated, means your lordship.

In the plural we say, *le signorie lóro, délle signorie lóro; alle signorie lóro, dalle signorie lóro.*

* * That is always expressed by *che*; examples, the book that I read, *il libro che leggo*; what do you want? *che voléte*, or *che vuóle*, *V. S.?*

Che often denotes *because*; especially when it follows the negative particle *non*; example, do not drink it, because it will hurt you, *non lo bevéte, chè vi farà male.*

* * *Chi* is frequently made use of to express *he who*; and is more elegant than *quello che*: example, *chi dice questo ha ragione*, who says this, is in the right; for *quello che dice*, &c.

* * The particle *it* is never expressed in Italian before the third person of the verb *to be*: examples,

It is well said, *è ben détto.*

It shall be well done, *sarà ben fatto.*

The poets frequently make use of *altri* for *altro*: example, *altri fu vago di spiár tra le stélle, altri dè seguir l'órme di fuggitiva féra, altri d' atterrare brso*, Guarini in the *Pastór Fido*.

CHAP. V.

Of the Syntax of Verbs.*

THE verbs, through every tense and mood (except the infinitive) ought, as we have already observed, to

* See BOTTALELLI's EXERCISES on the Verbs, p. 33 & seq.

be preceded by a nominative case, either expressed or understood, with which they should agree, in number and person. The nominative is expressed when we say, *io t'amo, tu canti, Piétre scrive*: understood when they say, *cánto, andiamó, dico, ridono*.

The Italians as well as the English, use the second person plural, though they address themselves but to a single person: example,

Fratello, avéte torto; brother, you are in the wrong.

Piétre, avéte ragione; Peter, you are in the right.

And if we would speak in the third person, we must say, *V. S. or ella ha ragione*.

The verb active governs the accusative: as, *stúdio la lezione, ama la virtù*.

The verb passive requires an ablative after it; as, the learned are esteemed by the ignorant, *i dotti sono stimati dagl' ignoranti*.

The verbs, *to take away, to separate, to be distant from, to receive, and obtain*, govern also an ablative and accusative; as,

To take something from the hands, *levare qualche cosa dalle mani*.

To take from, is also translated in Italian by *préndere a*; example, *mi présero il dánaro*, or *présero al mio compágno quanto avea séco*.

To separate one from the other, *separare l'un dall' altro*.

Get away from me, *scostátevi da me*.

I have received a letter from my father, *ho ricevuto una léttéra da mio párde*.

I have obtained leave from the king, *ho ottenuto licenza dal re*.

* * * The verbs *to come out, to depart, to come, to return*, govern a genitive and an ablative. The genitive, when the nouns have the indefinite article before them; as I go, *éscō*; I depart, *parto*; I come, *vengo*; I return, *tórno*; from Paris, *di Parígi*; from France, *di Fráncia*, &c.

The ablative, when the nouns are preceded by the definite article; as, I go, I depart, I come, I return, from the garden, from the meadow, from the church; *éscō pártō, vengo, tórno, dal giardino, dal prato, dalla chiésa*.

You

You must always put the particle *a* or *ad* after the verbs of motion; as, *andare*, *mandare*, *inviare*, *venire*, when they precede an infinitive; example,

Let us go to see, *andiamo a vedere*.

Send to look for, *mandate a cercare*.

Come to ask for, *venite a domandare*.

They do not say, *andiâmo vedere*, *mandâte cercare*, *venite domandare*. They make use of *ad* when the following verb begins with a vowel; as, let us go and give notice, *andiâmo ad avvisare*, &c.

After verbs, we must express *yes* and *no* by *di sì* and *di no*; and not by *che sì* and *che no*: examples,

I believe yes,	<i>erédo di sì.</i>
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I believe not,	<i>crédo di no.</i>
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I say not,	<i>dico di no.</i>
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I think not,	<i>pénso di no.</i>
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I lay it is,	<i>scommetto di sì.</i>
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Have you a mind to lay it is not? *vóleto scommettere di no?*

I have observed in the first part, p. 90, that when we find the particle *if*, which in Italian is expressed by *se*, before the imperfect indicative, we must use the imperfect subjunctive in Italian: example, if I had, *se avessi*; if we could, *se potessimo*; and not *se aveva*, *se potévamo*.

This rule is not general, because we frequently are obliged to put the imperfect indicative after *se*, and not the imperfect subjunctive.

* * * When we find in English *if* before a preterimperfect, it is to be observed, that we speak either of a time past, or a time to come; as, *if I had riches, I was not master of them*; *if I studied, it was to become learned*: in these two examples we speak of a time past; for which reason we must use the imperfect indicative, and say, *se aveva beni, non n'era padrone*: *se studiava, tra per diventare dotti*. But if we happened to speak of a future time, *if I studied, I should become learned*; *if I had riches, I would give something to the poor*; then we must make use of the imperfect subjunctive, and say, *se studiassi, diventerei dotti*; *se avessi beni, ne darei ai poveri*; because in the latter examples, we speak by wish, and therefore we place the

the verbs in the optative ; and in the former we do not express ourselves either by wish or desire, but merely concerning a thing or time past.

* * The English are apt to place the first imperfect of the subjunctive, where the Italians make use of the second : example,

He had done me a kindness ; the Italians will not say *m'avésse fatto piacere*, but *m'avrébbe fatto un piacere* ; because one may say, *he would have done me a kindness*.

I had been in the wrong, *averti avuto torto*, and not *averti avuto torto* ; because one may say, *I should have been in the wrong*.

You had been blamed, *saréste stato biasimato*, and not *foste stato biasimato* : because *you had been* may be turned by *would have*.

☞ Note, that, to express in Italian *though that should be*, we must say *quando ciò fosse*, and not *sarebbe*.

N. B. Because the phrase, *though that should be*, may be rendered by, *if that was* ; and as often as you can turn the second preterimperfect by the imperfect subjunctive, or the second preterptuperfect by the pluperfect subjunctive, you ought to do it ; and then those second preterimperfects are put in the subjunctive mood in Italian ; for example, *if I had been at Rome or if I were at Rome, I should endeavour to live with the Romans*. ☞ Here you may turn the phrase, and say, *if I were at Rome* ; in Italian you must say, *se fossi stato a Roma, o se fossi a Roma, procurerò di vivere co' Romani*.

* * The Italians use the future tense after the conjunction *if*, when they speak of a future action ; but the English, the present : example, *to-morrow, if I have time, domani se avrà tempo*, and not *se ha* ; *if he comes we shall see him, se verrà lo vedremo*, and not *se viene*.

☞ When they speak of visiting a person at his house, they use the verb *venire* instead of *andare* : example, *I will go to-morrow to your house, verrò da voi domani*.

* * When we forbid a person, to whom we say *thee* and *thou*, to do a thing, we ought to use the infinitive and not the imperative : examples, *do not thou do that, non*

non far questo; say thou nothing, *non dir niente*; do, not thou stay, *non ti fermare*.

A conjunction between two verbs obliges the last to be of the same number, person, and tense, as the first; example, the king wills and commands, *il re vuole e comanda*: I see and I know, *védo e conosco*.

To know when to make use of the Subjunctive, read attentively the following remarks:

* * * 1. The conjunction *che* generally requires the subjunctive after it: example, *bisogna che Piétro canti, créda, sénta, éscia*, &c.

2. Take notice, that *che* makes all the words to which it is joined become conjunctions, as, *acciochè*, to the end that; *prima che*, *avánti che*, before that; *benchè*, although; *dáto che*, *suppósto che*, suppose that; which govern the subjunctive; example, *acciochè, prima che, benchè, suppósto che, io párli, io éscia*, &c.

* * * 3. In order, therefore, to know when to put the verb which comes after *che*, *that*, in the indicative, and when in the subjunctive, take particular notice of the following examples: that I may speak, that I may love, that I may sing.

Now these verbs *speak*, *love*, *sing*, which are after *che*, *that*, are in one sense in the indicative, and in another in the subjunctive mood.

The way, then, of not mistaking the one for the other is, to suppose that the verb *fáre*, to make, or to do, stands in the place of the verb that follows *che*.

The verb *fáre* makes, in the present of the indicative *fo, fli, fa*; *facciámo, fáte, fúnno*.

The same verb *fáre* makes, in the subjunctive, *fáccia, fíccia, fáccia*; *facciámo, facciáte, facciáno*.

To know whether the above examples, *speak*, *love*, *sing*, are in the indicative or subjunctive, put the verb *fáre* in their stead; example, *mio fratello vuól ch'io párli*: if, instead of the verb *párli*, you put the verb *fáre*, you will say, *mio fratello vuól ch'io fáccia*; the verb *fáccia* is in the subjunctive, consequently *párli* will be in the same mood.

I shall give another example, in which the verb that follows

follows *ché* will be in the indicative, and not in the subjunctive : *mio fratello créde ch'io párlo*. Instead of *párlo*, put the verb *fáre*, you will say, *mio fratello créde ch'io fo*: the verb *io fo* is in the indicative, therefore *párlo* must be in the indicative also : and so of the rest of the verbs.

Hence, according to the first example, you will say, *mio fratello vuól ch'io párli*; and according to the second, *mio fratello créde ch'io párlo*: *párlo* in the indicative, and *párli* in the subjunctive.

Observe, that, to speak Italian correctly, you should make use of the subjunctive in both cases : as, *vuól ch'io párli*, and *créde ch'io párli*. The difference between these two examples is, that in the latter you may sometimes make use of the indicative, though not so properly ; in the former you must always employ the subjunctive ; you therefore may say, *mio fratello créde che párli* or *párlo*; and *vuól che párli*, and not *párlo*. In order rightly to know whether you are to make use of the indicative, or of the subjunctive, attend to the following remarks :

* * 4. The verbs which signify *will*, *desire*, *command*, *permission*, *incertitude*, and *fear*, followed by the conjunction *che* or *se*, require the subjunctive after them : examples, I will, I desire, I command, I permit, my brother to love, speak, see, go out, &c. *vóglia*, *desídero*, *comándo*, *perméttó*, *che mio fratello ámi*, *párli*, *véda*, *ésca*, &c. I fear he may not sing, he may not say, &c. *témó che non cánti*, *che non díca*, &c.

When the verb expresses an operation of mind, which consists in being certain of any thing, the verb which follows ought to be put in the indicative : so *che siéte reo*, I know you are guilty ; but we ought to say, *dubito se sia vero o no*, I doubt whether it is true or not, instead of *se è vero*.

* * 5. After the conjunction *although*, the English sometimes use the subjunctive ; as, *although he be an honest man, although he may do that*.

In Italian you must take care how you express *though* or *although* ; if it is by *benchè*, you must put the subjunctive after it ; example, though he is an honest man, *benchè sia galántubmo* ; though he does this, *benchè fáccia quéstò*.

*** But if you render *although* or *though* by *sebbene*, then you must not use the subjunctive, but the indicative : example, though he is an honest man, *sebbén è galantuomo*, and not *sia*; though he does this, *sebbén fa questo*, and not *faccia*.

*** 6. When you meet with two verbs, the former of which is preceded by the particle *non*, and the second by *che*, you must put the latter in the subjunctive ; examples, I did not know you loved, *non sapéva che amáste*; I do not believe he studies, *non crédo che stúdj*; I do not think he walks, *non penso che cammini*.

*** 7. When the pronoun *qual* precedes a verb, and you do not speak by an interrogation, you must put the following verb in the subjunctive : example, not knowing which was the season proper for sowing, *non sapéndo qual fosse la stagione propria da seminare*; I do not see which is his intention, *non vépo qual sia l'intenzione sua*; I do not know which are your books, *non so quálí siano i vóstri libri*.

But if we speak by interrogation, you must put the verb in the indicative : example, which is yours ? *quál è l'vóstro ?*

*** The articles *del*, *déllo*, *della*, *dégli*, &c. coming after a verb, are apt to perplex those who learn Italian : but to explain the matter :

*** Observe, that the Italians often put the genitive after a verb active : example, give me some, or of, the bread, *dátemi del púne*; eat some, or of, the pie, *mangiáte del pasticcia*. You observe, by these examples, the genitive is put after a verb active ; but observe, at the same time, we are not speaking of a whole, but only of a part, for, give me some pie, some bread, some wine, some meat, denotes only a bit, or some of the pie, bread, wine, or meat.

If we would speak of a whole, we must not express the articles *del*, *déllo*, *della*, &c. ; example, I have eaten petty patties, *ho mangiato pasticciati*; I have seen men, *ho veduto uomini*; you owe me a hundred crowns ; give me bread, wine, and meat in payment ; *mi dovrà canto, schédi; dátemi púne, vino, e carne in pagaménto*.

In the last examples, the articles *del*, *déllo*, *della*, &c.

&c. are not expressed; because we speak of a sum, a quantity, a whole, that is not separated, and which has no regard or relation but to the person who speaks.

* * Note also, that after the particle *si*, it is, or they, we must not express the articles *del*, *dello*, *della* &c.; example, they see men, *si vedono uomini*; they tell bad news, *si dicono cattive nuove*.

You must not express the articles *del*, *dello*, *della*, *degli*, &c. after the prepositions, as the French express *du*, *de la*, *de l'*, *des*: example, *avec des soldats*, Fr. *con soldati*, with soldiers; *pour des paysans*, Fr. *per contadini*, for peasants; *dans des paniers*, Fr. *in canestri*, in baskets; *sur des chevaux*, Fr. *sopra cavalli*, upon horses.

* * But if the articles *del*, *delli*, *della*, signify concerning; as, *they speak of your affairs*, that is to say, *concerning your affairs*; the article must then be expressed; example, *they speak of you*, *si parla di voi*; *they treat of war*, *si tratta della guerra*; *they talked of affairs of state*, *si parlava degli affari di stato*.

It is therefore true, that there are particular cases, in which the articles are not expressed; nay, it is even elegant to omit them.

N. B. We may add to the above rule, that in general when the article is omitted in English, it is also omitted in Italian.

The verb impersonal *there is*, *there was*, *there will be*, has been explained at length, among the impersonal verbs; in the first part, p. 151.

CHAP. VI.

Of the Syntax of Participles.*

EVERY participle in the Italian language ends in *to* or *so*; as, *amato*, *creduto*, *finito*, *riso*, *reso*, *rimeso*, *sólito*.

The participles active that follow the verb *avére*, must end in *o*; as,

* See EXERCISES, p. 67.

- I have seen the king, *ho veduto il re.*
- I have seen the queen, *ho veduto la regina.*
- I had loved books, *avéva amato i libri.*
- I had carried the letters, *avéva portato le lettere.*

We meet with authors who sometimes make the participles agree with the thing of which they are speaking; as, the sun had lost his rays, *il sole avéva perduto i suoi raggi.*

If the substantive is before the participle, they ought to agree together: examples, the books that I have composed, *i libri che ho composti*; the letter that I have written, *la lettera che ho scritta.* One may also say, *il sole avéva perduto i suoi raggi, &c.*; *i libri che ho composto*; *la lettera che ho scritto.* But it is more advisable to follow the above rule.

* * If it be a verb neuter, the participle ought always to terminate in *o*: example, the king has dined, *il re ha pranzato*; the queen has supped, *la regina ha cenato*; the soldiers have trembled, *i soldati hanno tremato*; my sisters have slept, *le mie sorelle hanno dormito*; your friends have laughed, *i vostri amici hanno riso.*

When the active participle happens to precede an infinitive, it must be terminated in *o*: examples, *il giudice gli ha fatto tagliare la testa*, the judge has caused his head to be cut off; *mia sorella ha creduto partire*, my sister had like to have gone.

The participles passive, which are joined to the tenses of the verb *essere*, agree with the antecedent; that is to say, those participles must be put in the same gender and number as the preceding substantive: example, the captain is praised, *il capitano è lodato*; virtue is esteemed, *la virtù è stimata*; the idle will be blamed, *i pigri saranno biasimati*; your jewels are sold, *le vostre gioje sono vendute.*

* * Take notice, it is more elegant in Italian to use the tenses of the verb *venire*, instead of those of the verb *essere*, before a participle: examples, he is esteemed, *viene stimato*, for *è stimato*; he shall be praised, *verrà lodato*, for *sarà lodato*; they shall be blamed, *verranno biasimati*, for *saranno biasimati*; and so of all the tenses, and all the persons.

We generally suppress the gerunds, *having* and *being*, before

before the participles : example, having said so, *detto questo*; the sermon being ended, *finita la predica*.

* * In attempting to explain or translate an Italian book into English, we must remember that the participles frequently occur without any tenses of the verbs *avére* or *éssere* before them : as, *il quále, inteso 'l disegno*: *maravigliáti i cónsoli*. Then it is a sure sign that the gerunds *avéndo* or *esséndo* are suppressed : and to explain it properly, we must render it as if it were, *il quále, avéndo inteso 'l disegno*: *esséndosi maravigliáti i consóli*.

We must also observe, that although *avéndo* and *esséndo* are suppressed before the particles, we must not suppress the conjunctive pronouns, nor the monosyllables that ought to follow the gerunds *avéndo* and *esséndo*, but we should put them after the participles : example, having seen it, *avéndolo veduto* : in suppressing *avéndo*, we must say, *vedútolo* ; being aware of it, *esséndosene accórto* : in suppressing *esséndo*, we transpose *sene* after the participle, and say *accórtosene*.

It is better to place the nominative after the gerund than before ; as, the king being a hunting, *esséndo 'l re alla caccia* ; the soldiers fighting valiantly, *combatténdo valorosamente i soldáti*.

If after the verb there is an accusative, or any other case, we must put the nominative before the verb ; for instance, the soldiers being afraid of the enemy ; in Italian we must say, *i soldáti teméndo gl' inimíci* ; and not *teméndo i soldáti gl' inimíci*.

CHAP. VII.

Of the Syntax of Adverbs and Prepositions.

AT is expressed in Italian by *da*, or *in casa*.

When *at* is expressed by *da*, we put the pronouns personal after it : examples, at our house, *da noi*; at your house, *da voi*; at my house, *da me*; at thy house, *da te*; at his house, *da lúi*; at her house, *da léi*; at their house, masc. *da lóro*; at their house, fem. *da éssæ*.

* * When

** When *at* is expressed by *in casa*, instead of the personal pronoun, we must use the possessive pronouns; as, at our house, *in casa nostra*; at your house, *in casa vostra*; at his or her house, *in casa sua*; at thy house, *in casa tua*; in their house, *in casa loro*.

** If after *at* there be an article or a possessive pronoun, you must render *at* by *dal*, *dallo*, *dalla*, *da*, *dai*, *dagli*, *dalle*, or else by *in casa*, with the articles of the genitive; examples,

At the prince's,

*{ dal principe, or in casa
del principe.*

At the scholar's,

*{ daldo scolare, or in casa
dello scolare.*

At the sister's,

*{ dalla sorella, or in casa
della sorella.*

At the man's house,

*{ dagli uomini, or in casa
degli uomini.*

At my friend's,

*{ dal mio amico, or in casa
del mio amico.*

At his relation's,

{ da' suoi parenti, or in casa de' suoi parenti

At the abbe's,

{ dal signor abate, or in casa del signor abate.

The indefinite article *di* is not expressed after the adverbs of quantity, *how much*, *how many*, *much*, *little*, *as much as*, *more*, &c.; but these adverbs are made to agree with the following noun, as if they were adjectives: examples,

How much time,

quanto tempo.

How much meat,

quanta carne.

How many soldiers,

quanti soldati.

A great deal of pleasure,

moltò piacere.

A great deal of pain,

moltà pena.

A great many men,

molti uomini.

A little time,

poco tempo.

A little fever,

póva febbre.

So much patience,

tanta pazienza.

As much courage,

tanto coraggio.

A great many persons,

molti persone.

How many coaches,

quante carrozze.

I have no more hope,

non ho più speranza.

** A

* * A great deal of, is frequently expressed in Italian by *gran*: example, I have had a great deal of pain, *ho avuto gran pena*.

A great deal of rain, *gran pioggia*.

A great deal of time, *gran tempo*.

A great deal of pleasure, *gran piacere*.

* * A little of, is rendered in Italian by *poco di*; as, a little bread, *un poco di pane*; a little of compassion, *un poco di pietà*.

Qui and *quà*, signify here. *Quà* is joined with verbs of motion: example, *venite quà*, *passate quà*, come here, pass here.

The Italians frequently use *costì* and *costà*, to point out the place where the person is, to whom we speak or write; as, *V. S. mi scriva da costì* or *da costà*. See *Lodovico Dolce, nel capitolo dégli avverbi locati*; yet I should prefer *costì* to *costà*. The best writers have often followed this rule.

* * The Italians frequently use the adverb *oggi* to express afternoon, or after dinner; example, come and see me after dinner, *venite oggi a vedermi*, *venite oggi da me*.

Important Remarks on the Particle *si*, it is, or they, &c.*

Si, used with a verb impersonal, signifies it is, or they: example, *si dice*, it is said, or they say; they speak, *si parlano*.

They not is expressed by *non si*: as, *non si dicono*, they do not say; *non si parlano*, they do not speak.

We of it, they of it, is expressed by *séne*: as, *séne saprà qualche cosa*, they will know something of it.

They not of it, is expressed by *non séne*: as *non séne parlano*, they do not speak of it.

* * Note, learners are greatly at a loss how to express in Italian, *they us of it*, *they you of it*, *they him of it*, *they me of it*, *they thee of it*, &c.; yet there is nothing more easy, if you but turn the phrase by the

* See BOTTALELLI'S EXERCISES, p. 67.
tenses

tenses of the verb *essere*, to be; example, to render *they will speak to us of it*, we must turn it and say, *it will be spoken of to us*, *cene sarà párلato*.

They { will write to you of it, *vene sarà scritto*.
 speak to him of it, *gliene vién parlato*.
 write to us of it, *cene viéne scritto*.

They promise me some, *mene sono proméssi*, or *mene vién proméssso*, or *mene vénongo proméssi*.

By these last examples you find that it is more elegant to use the verb *veniré* than the verb *essere*.

Remember that the pronouns *lo*, *la*, *li*, *le*, are not expressed after the particle *si*; example, they say *so*, *si dice*, and not *si lo dice*; it will be known, *si conoscerà*, or *si saprà*; they are seen frequently, together, *sóno veduti spéssso insiéme*. See at p. 211, what has been said concerning the articles *del*, *della*, *dégli*, *delle*, &c.

Observe, nevertheless, that the best writers have often, and even with elegance, expressed these pronouns; but at present they are laid aside except by poets, who use them sometimes to help the measure of their verse. Hence we no longer say *e' si dice*, but simply *si dice*; *e' si conoscerà*, or *la si conoscerà*, but *si conoscerà*. Here are the letters, they will be read, *écco le léttere, si leggeránno*.

The conjunctive pronouns must be transposed whenever the particle *si* comes before them, as I have already observed, p. 203.

* * Yet this rule for transposing the conjunctive pronouns, when the particle *si* comes before them, is not general; for there are some phrases in which the conjunctive pronouns must by no means be expressed, but the phrase must be changed.

When the conjunctive pronouns are placed after the particle *si*; and there is neither a noun nor a case after the verb that follows, you must then change the phrase without ever expressing the particle *si*; as, they ask for me, *sóno domandáto*, I am asked for; they seek you, *siéte cercáto*, you are sought for; they will praise us, *sarémo lodáti*, we shall be praised.

But if there happen a case after the verb, as *they ask me for a crown*, you should express the conjunctive pronoun, and say, *mi si dománda úno scúdo*, or *mi viéne domandáto*

domandato uno scudo; they ask some bread of you, *vi si domanda pâne*; they will commend virtue to us, *ci sarà lodata la virtù*.

* * * If the conjunctive pronouns, that come after the particle *si*, be followed by a verb in the preterperfect definite, the phrase must be turned by the verb *essere*, and you must put the preter-definite *fu* or *furono*, according as you are speaking in the singular or the plural; as, they gave me a book, *mi fu dato un libro*; they sent me letters, *mi furono mandate lettere*; they wrote us a letter, *ci fu scritta una lettera*. Sometimes the phrase is turned thus, they sent us to Rome, *fummo mandati a Róma*; they blamed you, *foste biasimato*, or *ella fu biasimata*.

When the third persons of the verb *avére*, to have, are preceded by the particle *si*, and after those third persons there follows a particle, you are to render the third persons of the verb *to have*, by those of the verb *essere*, to be; putting them in the same number with the thing mentioned; as, if they said so, *se si è detto questo*; if they had read the letters, *se si fossero lette le lettere*.

When they shall have taken the town, *quando la città sarà presa*.

See at page 149, the remarks on impersonal verbs, with the particle *si*.

But when the tenses of the verb *to have*, are preceded by the particle *si*, and there is no particle after the verb *to have*, we must use the tenses of the verb *avére*, instead of those of the verb *essere*: example, they have some bread to eat, *si ha del pâne*, or *pâne da mangiare*; they have servants to wait, *si hanno servitori per servire*: but it is much better to omit the particle *si* in both cases, and say *hanno*.

For the better explanation of the foregoing important remarks on the particle *si*, it will be proper, I apprehend, to add the following observations:

The first is, that this particle *si* must not be used with reciprocal verbs, but the phrase should be turned, otherwise you would have two *si*'s joined together, which would be disagreeable. Thus you do not say, *si si serve delle creature per offendere Dio*, they make use

of the creatures to offend God; but *uno si serve*, or *l'uomo si serye*, &c.

The second is, that constant experience shows it to be extremely difficult for those who are beginning to learn Italian, to express, *they me of it*, *they thee of it*, *they him of it*, *they us of it*, *they you of it*, *they him of it*, joined to a verb in the compound preterite. I shall therefore give here the indicative entire, which may serve as a general rule for all the other moods and tenses; therefore I shall say,

Indicative present.

They write to me of it	<i>me ne viéne</i> , or <i>men' è scritto</i> .
They write to thee of it	<i>te ne viéne</i> , or <i>ten' è scritto</i> .
They write to him of it	<i>gliéne viéne</i> , or <i>glien' è scritto</i> .
They write to us of it	<i>cene viéne</i> , or <i>cen' è scritto</i> .
They write to you of it	<i>vene viéne</i> , or <i>ven' è scritto</i> .
They write to them of it	<i>ne viéne</i> , or <i>n'd è scritto l'oro</i> .

In the other tenses, I shall only put the first person singular, as it is easy to know the rest by means of the present indicative, which is conjugated entire.

Imperfect.

They write to me of it, *mene veniva*, or *men' éra scritto*, &c.

Preter-definite.

They wrote to me of it, *mene vénne*, or *mene fu scritto*, &c.

N. B. In the compound tenses we do not make use of the verb *venire*, but of *essere*. Thus,

Preterperfect.

They have written to me of it, *men' è stata scritto*, &c.

Pluperfect.

They had written to me of it, *men' éra stata scritto*, &c.

Future.

They will write to me of it, *mene sarà scritto*, &c.

I shall insert here another indicative, to clear up the difficulty

difficulty of *mi si, ti si, gli si, &c.* they me, they thee, they him; and I will say thus,

Indicative present.

They ask me, or I am asked for an Italian or French Grammar printed at London.

Mi si domanda, or dimanda, or mi viene domandata una grammatica Italiana o Francese, stampata in Londra.

They ask thee, &c.

{ Ti si domanda, &c. or si viene domandato, or domandata.

They ask him, &c.

{ Gli si domanda, &c. or gli viene domandato, or domandata, &c.

They ask us, &c.

{ Ci si domanda, &c. or ci viene domandato, or domandata, &c.

They ask you, &c.

{ Vi si domanda, &c. or vi viene domandato, or domandata, &c.

They ask them, &c.

{ Si domanda loro, &c. or viene domandato, or domandata loro, &c.

Imperfect.

They did ask me, or they were asking me, &c.

{ Mi si domandava, or mi veniva domandato, or domandata.

Preter-definite.

They asked me, &c.

{ Mi si domandò, or mi venne domandato, or domandata.

Preter-perfect.

They have asked me,

*{ Mi si è stata domandata, or stata domandata.
Mi si è domandato, or domandata.*

Pluperfect.

They had asked me,

<i>M' éra</i>	<i>státo domandáto,</i>
<i>Mis éra</i>	<i>státa domandáta.</i>
<i>Mis éra</i>	<i>domandáto, or do-</i>
	<i>mandáta.</i>

Future.

They will ask me,

<i>Mi si domanderà, or mi</i>
<i>verrà domandáto, or doman-</i>
<i>dáta.</i>

* * Observe, that in using the verb *venire* instead of *éssere*, you do not express the particle *si*.

The prepositions govern some cases, as may be seen in the seventh chapter of the first part, where we treated of prepositions.

The Italians frequently use the particle *pure*, only as an ornament of speech ; as, *dite pure quél che vi piacerà*, say what (or) whatever you please.

It is customary for them to use *pur* or *pure* when the English repeat the verb in the imperative mood ; as, go, go then, *andáte pure*; give, give then, *dáte pure*.

Not is always rendered by *non* : example, *non dite niénte*, do not say any thing.

In before a noun, is expressed by *in* ; example, *in Fráncia*, in France.

Some or *any* before a verb, is expressed by *ne* ; as, will you have some or any ? *ne voléte ?*

In before the article *the*, singular and plural, as also before pronouns possessive, is expressed by *nel*, *néllo*, *nélla*, *néi*, &c. as I have already remarked, p. 42 : example, in his book, *nel suo libro*.

However, *in* is generally expressed by *in* ; as, in Paris, *in Parígi* ; in me, *in me*.

* * Observe, that as often as *in* comes before numeral nouns to mark the time, it must be expressed by *trà* or *frà* : examples, in two hours, *frà due óre* ; in three months, *frà tre mési*.

* * But if *in* precedes numeral nouns, without marking the time, it must be expressed by *in* ; example,

ple, in three bottles, *in tre bottiglie*; in a garden, *in un giardino*.

Very is expressed by *mólto*, &c.; examples,

He is very merry *è mólto allégro*

It is very hot *fa mólto cálido*.

* * * *A great deal of*, or *much*, is rendered by *gran* or *grande*: example, there is a great deal of folly, *v' è grán pazzia*; he has a great deal of vivacity, *ha gránde spírito*.

* * *More*, or *more of*, is expressed by *maggióre* whenever you can turn *more* by *greater* or *more great*; example, we must have more courage, *bisógna avére maggiór corággio*; it may be turned thus, *we must have greater courage*; with more boldness, *con maggiór ardíre*; it may be turned, *with greater boldness*.

* * When *more* denotes a great number or quantity, it is expressed in Italian by *maggiór número di*, or *maggiór quantità di*; as, we must have more soldiers, more men, more wine, *bisógna avére maggiór número, or maggiór quantità di soldáti, d'uómini, di víno*.

* * When *more than* happens to precede a word of time, you may put *più* at the end or at the beginning of the phrase; example it is more than ten years, *sóno diéci ánni e più*; it is more than an hour, *è un' óra e più*; you may likewise say, *sóno più di diéci ánni, è più d'un' óra*.

* * The conjunctive *so*, before adjectives and adverbs, is rendered in Italian by *così* or *sì*, with a grave accent: example, so great, *così gránde*; *così tárdi*; or, *sì gránde, sì tárdi*; *sì fútto*, masc. *sì fútta*, fem. signifies *such*; they likewise use *così*; as, *cóme, siccóme*.

FOURTH TREATISE

Remarks on some Verbs and Prepositions, which have different Significations.

THE following Phrases contain great part of the Italian Idioms, which constitute the chief elegance and beauty of that language.

Different significations of andare.

We may use the verb *andare*, through all its tenses, to express all the actions of the verbs of motion, by putting the same verbs of motion in the gerund, and the verb *andare* in the tense and person that the verb of motion ought to be in ; as,

He runs, instead of, *corre*, *va corréndo*.

They take a walk, *spasséggiano* or *váno spasseggiando*.

He will tell every where, *andrà dicendo da per tutto*.

They must run, *bisórgna che vadano corréndo*.

Make use of the verb *andare*, through all the tenses, for the following phrases.

<i>Andar dietro</i> ,	signifies to follow, to press, or to solicit	[a person
- - <i>mále</i> ,		to perish
- - <i>vía</i> ,		to go away
- - <i>in éstasi</i> ,		to be in an ecstacy
- - <i>in cólerra</i> ,	to put one's self in a passion	[reason-
- - <i>cercando il pélo nell' uóvo</i> ,	to censure without	
- - <i>a gálla</i> ,	to float upon the water	
- - <i>in buón' bra</i> ,	to go in peace	
		<i>Andar</i>

Andar in mal' óra,

- - avénti,
 - - alla lúnga,
 - - alle córte,
 - - innánzi,
 - - attórno,
 - - altiéro,
 - - dietro ad úna cósa,
 - - colla péggio,
 - - in seménza,
 - - per la ménte,
 - - di mal in péggio,
 - - per vióle,
- A lúngo andáre,*
- Cí va délla vita,*
- Andar mal in arnése,*
- - a gámbe leváte,
 - - a cavállo,
 - - a dilitto,
 - - a dipórtio,
 - - a solázio,
 - - a spásso,
 - - a giróne,
 - - a filo,
 - - a láto,
 - - all' árca,
 - - alla busca,
 - - alla mázza,
 - - all' oscúro,
 - - a mónte,
 - - a ónde,
 - - a pélo,
 - - a rúba,
 - - a ruóta,
 - - a sácco,
 - - a secónda,
 - - a scésse,
 - - a sinistra,
 - - a sólido,
 - - a sparciére,
 - - a vámga,
- to perish, to be ruined
to go before
to be tedious
to make-haste
to advance, improve, or go farther
to go about
to be proud, or stately
thing
to stand trifling with any
to be worse
to run to seed
to come into one's mind
to go on from bad to worse
to speak impertinently
at long run
life is at stake
to be ill dressed
to squander
to ride on horseback
to go to be merry
to go sporting
to go to take a walk
to ramble about
to march in order
to go aside
to put in pawn
to go a plundering
to go to the slaughter
to walk in ignorance
to prove vain
to go waving
to succeed in one's wishes
to go a stealing
to go a wheeling, or to hover
to be plundered
to go down the tide
to go a reeling
to miscarry by the way
to go for a soldier
to go a fowling
to thrive well

to perish, to be ruined

to go before

to be tedious

to make-haste

to advance, improve, or go farther

to go about

to be proud, or stately

thing

to stand trifling with any

to be worse

to run to seed

to come into one's mind

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life is at stake

to be ill dressed

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to go to be merry

to go sporting

to go a merry-making

to go to take a walk

to ramble about

to march in order

to go aside

to put in pawn

to go a plundering

to go to the slaughter

to walk in ignorance

to prove vain

to go waving

to succeed in one's wishes

to go a stealing

to go a wheeling, or to hover

to be plundered

to go down the tide

to go a reeling

to miscarry by the way

to go for a soldier

to go a fowling

to thrive well

Andar

<i>Andar a vela,</i>	to sail
- - <i>a verso,</i>	to succeed well
- - <i>a zónzo,</i>	to lie rolling, as a ship
- - <i>a bándo,</i>	to be published by proclamation
- - <i>barcolóne,</i>	to go staggering
- - <i>carpóne,</i>	to go crawling
- - <i>col calzúre di piómbo,</i>	to go cautiously
- - <i>con le bélle,</i>	to go handsomely to work [the stake
- - <i>cóme la bíscia all' incánto,</i>	to go as a bear to
- - <i>con la piéna,</i>	to be on the strongest side
- - <i>di púlo in frásca,</i>	to leap from bough to bough
- - <i>di buóne gámbe,</i>	to set willingly about a thing
- - <i>dicéndo,</i>	to publish or report
- - <i>fallítio il pensiero,</i>	to fail in one's purpose
- - <i>gattolóne,</i>	to go groping
- - <i>gróssso,</i>	to look big
- - <i>in béstia,</i>	to fall into a passion
- - <i>in búsca,</i>	to go a seeking
- - <i>in cércia,</i>	to search up and down
- - <i>in córso,</i>	to go a cruising
- - <i>in fáscio,</i>	
- - <i>in cosa materiále,</i>	to go to work
- - <i>in negózio,</i>	
- - <i>in rótta,</i>	to be routed
- - <i>in síncope,</i>	to fall into a swoon
- - <i>in súcchio,</i>	to have one's mouth water
- - <i>in tráccia,</i>	
- - <i>in vólta,</i>	to go a tracing
- - <i>la rónda,</i>	to go ranging about
- - <i>per il móndo,</i>	to walk the rounds
- - <i>per la pésta,</i>	to travel up and down the world
- - <i>per la piána,</i>	to follow the vulgar fashion
- - <i>per filo,</i>	to go the strait forward way
- - <i>piággia a piággia,</i>	to be forced to do a thing
- - <i>ramíngio,</i>	to sail close to the shore
- - <i>rattenuto,</i>	to be wandering
- - <i>spánto,</i>	to go warily to work
- - <i>sópra le paróle,</i>	to be extravagantly dressed
- - <i>strétto,</i>	to believe fair words
- - <i>iapinándo,</i>	to go about a thing sparingly
- - <i>tentóne,</i>	to go a begging
	to grope about

Andar

<i>Andar vuoto,</i>	to miss one's aim
<i>... - sene preso alle grida,</i> to believe every idle report	
<i>Questo non mi va,</i>	that does not please me

Different significations of dare:

<i>DARE,</i>	signifies, to give, to fight, to strike
<i>- d'occhio,</i>	to cast one's eyes on [one]
<i>Dare adosso ad uno,</i>	to throw one's self upon any
<i>- a gáimbe,</i>	to run away
<i>- nella réte,</i>	to fall into the snare
<i>- le carte,</i>	to deal or give the cards
<i>- ánimo,</i>	to give courage, or encourage
<i>- si l' cubre, or l' ánimo,</i>	to have courage
<i>- fède,</i>	to believe
<i>- ad intendere,</i>	to make one believe
<i>- del tu,</i>	to thee and thou one
<i>- in nulla,</i>	not to succeed
<i>- si l' áequa a' piédi,</i>	to praise one's self
<i>- in luce,</i>	to publish
<i>- si a fáre,</i>	to set about a thing
<i>- si pensiero,</i>	to take care for
<i>- del signóre,</i>	to call one a gentleman
<i>- del furfante,</i>	to call one a rogue
<i>- paróla,</i>	to promise
<i>- ne' ladrí,</i>	to fall into the hands of thieves
<i>- la burla ad uno,</i>	to laugh at a person
<i>- léva,</i>	to provoke
<i>- in préstamo,</i>	to lend
<i>- fuoco,</i>	to set on fire
<i>- sicurtà,</i>	to give bail
<i>- in istravagáne,</i>	to talk nonsense
<i>- nel métto,</i>	to play the madman
<i>- la quâdra,</i>	to criticise
<i>- la caccia,</i>	to put to flight
<i>- principio, or fine,</i>	to begin or end
<i>- cónto,</i>	to give an account
<i>- si allo studio,</i>	to apply one's self to study [shadow]
<i>cálcí al vénito, e pugni all' ária,</i> to fight with one's	Dare

	[every one's business]
Dare di bocca da per tutto,	to concern one's self with
	[make people speak]
- - da ridere, da parlare,	to make people laugh, to
	[one's self]
- - si la zappa su'l piatto e la mazza in cipo, to wrong	
- - si bel tempo,	to divert one's self
- - da beccare,	to feed poultry
- - a credenza,	to sell upon credit
- - addietro,	to give back
- - adito,	to give access to
- - alla mano,	to bribe
- - all' arme,	to cry out for help
- - a pigione,	to let out for rent
- - a ruba,	to give up to plunder
- - assunto,	to give charge of
- - a taglio,	to strike with the edge
- - a traverso,	to hit across
- - a vedere,	to give one to understand [vain hopes]
- - baggiâne, or gonfiare alcuno, to pass one up with	
- - baldanza,	to embolden
- - bando,	to banish by proclamation
- - bastonata,	to beat with a stick
- - briga,	to trouble one
- - cagione,	to give cause
- - campo,	to give liberty
- - cipo,	to come to the end of the matter
- - cipo mano,	to go beyond reason in a business
- - carote,	to make one believe any thing
- - che pensire,	to give cause of suspicion
- - compimento,	to finish
- - credenza,	to give credit to
- - erollo,	to shake
- - da bere,	to give drink
- - da dormire,	to give one a night's lodging
- - da mangiare,	to give one some food
- - da ridere,	to give cause of laughter
- - de' calci,	to kick
- - delle botte,	to beat
- - delle calcagna,	to spur one, to kick
- - delle coltellate,	to stab with a knife
	<i>Dare</i>

Dare delle máni,	to strike with one's hands
- - <i>delle púgna,</i>	to cuff
- - <i>déntro,</i>	to fall to
- - <i>di brócca,</i>	to hit the nail on the head
- - <i>di cózzo,</i>	to butt as sheep do
- - <i>di gráppo,</i>	to snatch at
- - <i>di máno,</i>	to lay hold of
- - <i>di míra,</i>	to take aim at
- - <i>da parlár di sè,</i>	to give occasion to be talked of
- - <i>di pérrna</i>	to cancel a writing
- - <i>di péttó,</i>	to hit with one's breast
- - <i>di piátto,</i>	to strike flat
- - <i>di pígglio,</i>	to catch hold suddenly of
- - <i>di púnta,</i>	to hit with a thrust
- - <i>di stoccáta,</i>	to give a thrust
- - <i>fastídio,</i>	to molest
- - <i>finocchio,</i>	to give fair words
- - <i>fóndo,</i>	to sink
- - <i>fóndo tilla róba,</i>	to waste one's property
- - <i>fórmá,</i>	to shape
- - <i>il battésmo,</i>	to baptize
- - <i>il buón ánno,</i>	to wish a happy new-year
- - <i>il buón giórno,</i>	to bid one good-morrow
- - <i>il buón viúggio,</i>	to wish one a good journey
- - <i>il buón arrivo,</i>	to bid one welcome
- - <i>il cárne,</i>	to watch one
- - <i>il compítio,</i>	to give an end to
- - <i>il cubre ad una cósa,</i>	to apply one's self to a thing
- - <i>il dósso,</i>	to turn one's back
- - <i>il móttó,</i>	to pass one's word
- - <i>il pásso,</i>	to give free passage
- - <i>il víso,</i>	to turn one's eyes on any thing
- - <i>imprestánza,</i>	to lead to
- - <i>indúgio,</i>	to put off time
- - <i>in sérbo,</i>	to give in keeping
- - <i>in su la vóce,</i>	to bid one speak lower
- - <i>in térra,</i>	to run a-ground
- - <i>in téno,</i>	to meet with one by chance
- - <i>la bála, dar la bérta,</i>	to mock one
- - <i>la ben venúta,</i>	to bid one welcome
- - <i>buóna máno,</i>	to give for drink
- - <i>la córda,</i> to give the strappado, to be troublesome	Dare

<i>Dare la fáva,</i>	to give one's consent
- - <i>la mala pásqua,</i>	to vex one sadly
- - <i>l' allódola,</i>	
- - <i>la quádra,</i>	to coax, to flatter, to give fair words
- - <i>la sója,</i>	
- - <i>la mala ventúra,</i>	to wish a man ill luck
- - <i>la máno,</i>	to give a helping hand
- - <i>la máno,</i>	to marry
- - <i>passo, (depecher),</i>	to dispatch
<i>Darsi spasso,</i>	to amuse one's self
<i>Dare l' anéollo,</i>	to marry
- - <i>la pálma,</i>	to yield the victory
- - <i>la paríglia,</i>	to give as good as he brings
- - <i>la spinta,</i>	to push one
- - <i>la pósta,</i>	to appoint the time or place
- - <i>la sálda,</i>	to stiffen or starch
- - <i>la stréitta a qualcuno,</i>	to overreach one
- - <i>la tráttta,</i>	to give leave to export goods
- - <i>la vóce,</i>	to raise a report
- - <i>la vólta,</i>	to turn as milk does, to overturn
- - <i>la vólta al cánto,</i>	to lose one's wits
- - <i>le calcágna,</i>	to run away
- - <i>le mósse,</i>	to give a racer the start
- - <i>le spálle,</i>	to take to one's heels
- - <i>le prése,</i>	to let one take his choice
- - <i>l' último cróllo,</i>	to fall down dead
- - <i>martéllu,</i>	to make one jealous or suspicious
- - <i>ménda,</i>	to find fault
- - <i>módo,</i>	to help or support one
- - <i>nel berságlio,</i>	to hit the mark
- - <i>nell' idrópico,</i>	to fall into a dropsy
- - <i>nelle máni,</i>	to fall into the hands
- - <i>nelle scattáte,</i>	to fall into bad company
- - <i>nel víno,</i>	to find out the design of a thing
- - <i>nója,</i>	to tire one
- - <i>nóme,</i>	to spread a report
- - <i>nórmá,</i>	to prescribe a rule
- - <i>óglío,</i>	to soothe one
- - <i>ómbrá,</i>	to give suspicion
- - <i>ópera,</i>	to endeavour at a thing
- - <i>párte,</i>	to share or acquaint
- - <i>passáto,</i>	to omit
	<i>Dare</i>

Dare	pásto,	to feed one
- - -	<i>per Dio,</i>	to giye for God's sake
- - -	<i>ricápito,</i>	to deliver safely
- - -	<i>sésto;</i>	to put in order
- - -	<i>spálla,</i>	to abet
- - -	<i>sténto,</i>	to give cause of sorrow
- - -	<i>un carpíno,</i>	to beat one soundly
- - -	<i>vística,</i>	to seem to do a thing
- - -	<i>vítia,</i>	to give time or life
- - -	<i>una fintu,</i>	to make a feint
- - -	<i>una gíra vólta,</i>	to take a turn
- - -	<i>un' occhiáta,</i>	to cast an eye on
- - -	<i>un grifóne,</i>	to strike one in the mouth
- - -	<i>un pax tecum,</i>	to stun one with a blow
- - -	<i>la vánta,</i>	to yield the victory
- - -	<i>si a,</i>	to apply one's self to
- - -	<i>si a che si sia,</i>	to be for any thing
- - -	<i>si a qualche cosa</i> to give one's self up to any thing	
- - -	<i>si a crédere,</i>	to believe
- - -	<i>si a dilétti,</i> to give one's self up to pleasure	
- - -	<i>si ad inténdere,</i>	to flatter one's self
- - -	<i>si ad úno,</i>	to give one's self up to one
- - -	<i>si attórno,</i>	to go the round
- - -	<i>si briga, nöja, fastídio,</i>	to trouble one's self
- - -	<i>s' in préda,</i>	to yield one's self as a prey
- - -	<i>s' in úno,</i>	to refer one's self to one
- - -	<i>si maravíglia,</i>	to wonder at
- - -	<i>si martéollo,</i>	to vex one's self
- - -	<i>si páce,</i>	to live quietly
- - -	<i>si vánto,</i>	to brag, to boast

Different significations of fare.

FAR	animo,	to give courage
- - -	<i>si ánimo,</i>	to take courage
- - -	<i>a propósito,</i>	to do on purpose
Fatto a propósito,		to be proper or fit
Far	métto,	to make a sign
- - -	<i>del brávo,</i>	to brag of bravely
- - -	<i>scélta,</i>	to choose
- - -	<i>pómpa,</i>	to boast
- - -	<i>il muso,</i>	to pout at one
- - -	<i>danári,</i>	to make money
		<i>Far,</i>

<i>Far gente</i> , or <i>soldáti</i> ,	to raise soldiers
<i>Il far della luna</i> ,	the new moon
<i>Al far del giorno</i> ,	at the break of day
<i>Sel far della nótte</i> ,	towards the evening
<i>Far di mestíeri</i> ,	to be necessary
- - <i>guadagni</i> ,	to win
- - <i>due volte l'anno</i> ,	to bear fruit twice a year
- - <i>si innanzzi</i> ,	to come forward
- - <i>si in quâ</i> ,	to approach or advance
- - <i>si in là</i> ,	to go back
- - <i>si in dietro</i> ,	to retire
- - <i>brindisi</i> ,	to toast a health
- - <i>capolímo</i> ,	to deceive or ensnare
- - <i>la spía</i> ,	to be spying
- - <i>páce</i> ,	to agree
<i>Fate páce</i> ,	agree among yourselves
<i>Far a battíno</i> ,	to share alike
- - <i>a capelli</i> ,	to pull one another by the hair
- - <i>accoglienza</i> ,	to show kindness to one
- - <i>a compásso</i> ,	to work by the compass
- - <i>a concorréza</i> ,	to strive, to vie
- - <i>acquisto</i> .	to gain
- - <i>crédere</i> ,	to make one believe
- - <i>a gára</i> ,	to strive for the victory
- - <i>aggudizi</i> ,	to lay ambushes
- - <i>a págna</i> ,	to box
- - <i>all' amore</i> ,	to make love
- - <i>alle coltelláte</i> ,	to fight with knives
- - <i>alle púgna</i> ,	to box
- - <i>alto</i> ,	to halt
- - <i>a máno</i> ,	to come to blows
- - <i>a malecábre</i> ,	to do against one's will
- - <i>a metà</i> ,	to do by halves
- - <i>a pennellá</i> ,	to do a thing exactly
- - <i>aprésta</i> ,	to make preparation
- - <i>a regáta</i> ,	to struggle, or scramble
- - <i>a farsela</i> ,	to take one's revenge
- - <i>arresto</i> ,	to roast meat
- - <i>sapére</i> ,	to make one know
- - <i>a sássi</i> ,	to fight with stones
- - <i>tacére</i> ,	to make one be silent
- - <i>avénzo</i> ,	to thrive
	<i>Far</i>

Per baco d'aco,

- - *bando,* to play at bo-peep
- - *beffe,* to proclaim
- - *bellin bellino,* to flout at
- - *bisogno,* to soothe or fawn upon
- - *bröglio,* to be needful
- - *buona riuscita,* to make a burly-burly
- - *buona vicinanza,* to keep fair with one's neighbours to come to a good effect
- - *buon finico,* to be merry and jovial
- - *buon partito,* to make a good offer
- - *cantare,* to make one yield
- - *cappellaccio,* to beat a man with his own weapons
- - *capo,* to grow to a head
- - *cupo ad uno,* to have recourse to one for help
- - *cupo in un luogo,* to meet in some appointed place
- - *caselle,* to pump a man of his secrets
- - *caso;* to make account of, or esteem
- - *cerca,* to seek after
- - *cerechio,* to make a ring
- - *cervello,* to call his wits together [mugger]
- - *che che s' sta alla macchia,* to do things in hugger-mugger
- - *cipiglio,* to look frowningly
- - *colezione,* to breakfast
- - *collezione* to make a collection
- - *comparsa,* to make a show
- - *cómpra,* to buy a bargain
- - *cóme lo sparviére,* to live from hand to mouth
- - *congiura,* to conspire
- - *conserva,* to lay up in store
- - *cento,* to reckon
- - *cópia,* to make a copy
- - *cordoglio,* to lament
- - *corteggio,* to fawn upon one
- - *cóse dà fisco,* to do wonderful things
- - *cuore;* to encourage
- - *dà cena,* to get supper ready
- - *del grande,* to take state upon one
- - *del cappello,* to pull off one's hat
- - *di meno,* to do without
- - *divieto,* to prohibit
- - *d'occhio,* to wink upon one

Far

[the world says]

<i>Far dóssò di buffónè,</i>	to do a thing, and not care what [pence]
<i>- - d' una lánzia un fuso,</i>	to bring a noble to nine [stone]
<i>- - due chiódi in úna cálda,</i>	to kill two birds with one to set a good face on things
<i>- - fúccia,</i>	to pack up and be gone
<i>- - fágotto,</i>	to make one do any thing
<i>- - filáre úno,</i>	to strengthen
<i>- - fórte,</i>	to make haste
<i>- - fréttta,</i>	to face
<i>- - frónte,</i>	to flout at
<i>- - gáppo,</i>	to be gay and merry
<i>- - gála,</i>	to show signs of joy
<i>- - galloria,</i>	to raise men
<i>- - génte,</i>	to fight a battle
<i>- - giórñata,</i>	to do a favour
<i>- - grázia,</i>	to make mouths as a child
<i>- - gréppo,</i>	to cry out
<i>- - grída,</i>	to hoard up money
<i>- - grúzzolo,</i>	to set up an inn
<i>- - ostería,</i>	to mind one's own business
<i>- - i fátti suóí,</i>	to play the simpleton
<i>- - il balórdo,</i>	[streets]
<i>- - il béllo in piázza,</i>	to show one's fine clothes in the
<i>- - il buón pro</i>	to do one good when one eats
<i>- - il cómpito,</i>	to end one's task
<i>- - il diávolo,</i>	to play the devil
<i>- - il gattónè,</i>	to pretend not to see, or know
<i>- - il gióngio,</i>	to strut in fine clothes
<i>- - il Latino a caváollo,</i>	to be put hard to it
<i>- - il rómbo,</i>	to make a rumbling noise
<i>- - il sánta,</i>	to play the hypocrite
<i>- - il vérno,</i>	to pass away the winter
<i>- - il séme,</i>	to come to perfection
<i>- - istánza,</i>	to be urgent with one
<i>- - farla ad úno,</i>	to play any one a trick
<i>- - la busca,</i>	to scramble for
<i>- - la féstá ad úno,</i>	to kill one
<i>- - la fischiáta,</i>	to make a whistling noise
<i>- - la gátta mórtá,</i>	to play at bo-peep
	<i>Far</i>

Per la nimfa,

to mince it

- - - *la nótte,*

to pass the night

- - - *la rónda,*

to walk the round

- - - *la scárpa,*

to cut a purse

- - - *la scopérta,*

to keep a watch

- - - *la scórtta,*

to be a guide

- - - *le cárte;*

to deal at cards

- - - *le parbile,*

to speak at large

- - - *la lépre vécchia,*

to avoid a danger that's seen

- - - *le spálle gobbe,*

to shrug up one's shoulders

- - - *la síca,*

to flirt at one

- - - *le spése,*

to bear one's charges

- - - *le stimáte,*

to esteem one greatly

- - - *leváta,*

to raise men

- - - *le vólte del leóne,* to continue walking in one place

to over-play the lover

- - - *lo spasimáto,*

to brag much

- - - *lo spaventáccio,*

to give place

- - - *luógo, or piázza,*

to have ill luck

- - - *mála riuscita,*

to be a bad neighbour

- - - *mála vicinánza,*

to have sore eyes

- - - *mal d' occhio,*

to do one no good

- - - *mal pro,*

to be masked

- - - *máschera,*

to cheapen

- - - *mercáto,*

to show mercy

- - - *mercè,*

to eat one's luncheon

- - - *merénda,*

to give notice of

- - - *mótto,*

to salute or send word

- - - *mótto ad úno,*

to keep Christmas

- - - *natále,*

to wink-at

- - - *occhio,*

to do one's utmost

- - - *ogni possíble,*

to do the same

- - - *opera,*

to pretend not to hear

- - - *oréccchio di mercánte,*

to compare together

- - - *paragóne,*

to make a match or bargain

- - - *partíto,*

to pass over slightly

- - - *passággio,*

to get easily through a business

- - - *passúta,*

to eat a meal

- - - *pásto,*

to make a bargain

- - - *pátto,*

to soothe one

- - - *pedúccio,*

to make an end

- - - *pónta,*

to make a false thrast

- - - *pónta fálso,*

Far

<i>Far popolo,</i>	to make one amongst the rest
- - <i>prézzo,</i>	to make much of
- - <i>préstito,</i>	to lend
- - <i>pro,</i>	to do good
- - <i>questíone,</i>	to question
- - <i>rabúffo,</i>	to chide
- - <i>ragiónе,</i>	to do right or pledge one
- - <i>ricredénte,</i>	to make one change his opinion
- - <i>richiámo,</i>	to appeal unto
- - <i>róba,</i>	to heap up riches
- - <i>ruóta,</i>	to wheel or hover about
- - <i>sácco,</i>	to hoard up
- - <i>saccommáno,</i>	to sack or ravage
- - <i>sálvo,</i>	to give a volley of shot
- - <i>sángue,</i>	to bleed
- - <i>sapére,</i>	to let one know
- - <i>scála,</i>	to come to a landing place
- - <i>scomméssá,</i>	to lay a wager
- - <i>scónто,</i>	to make an abatement
- - <i>se la,</i>	to go away
- - <i>semblánte, or vista,</i>	to make a show of
- - <i>sföggi,</i>	to make a fine show
- - <i>sicurtà,</i>	to be bound
- - <i>spálla,</i>	to back one
- - <i>stáre,</i>	to over-reach one
- - <i>stár forte,</i>	to over-reach one cunningly
- - <i>stáre a sérgno,</i>	to keep one under
- - <i>stáre a stecchétto,</i>	to force one to his obedience
- - <i>tantára,</i>	to be gay and merry together
- - <i>tavolúccio,</i>	to prepare for good cheer
- - <i>tempóne,</i>	to live a merry life
- - <i>tésta,</i>	to make head
- - <i>trébbio,</i>	to live merrily in good company
- - <i>il tríbolo,</i>	to cry for money
	[bottom]
- - <i>tütte le ubva in un panière,</i>	to venture all in one
- - <i>valére,</i>	to cause to prevail
- - <i>vedúta, vista, finta,</i>	to make a show
- - <i>vedúta</i>	to make one believe what is not
- - <i>véla,</i>	to sail
- - <i>vélo,</i>	to make resistance
- - <i>vézai,</i>	to caress
	<i>Far</i>

<i>Far una bravata,</i>	to make a bravado
- - <i>un cavallotto ad uno,</i>	to cheat one
- - <i>una trincata,</i>	to make a merry drinking
- - <i>una gibstra ad úno,</i>	to put a jest upon one
- - <i>una prédica ad úno,</i>	to admonish one fairly
- - <i>un farfallone,</i>	to make some mistake
- - <i>uno sfrégio ad uno,</i>	to mark one in the face
- - <i>un manichéttò,</i>	to point at one in scorn
- - <i>un marrone,</i>	to commit a great error
- - <i>un passerotto,</i>	to do a thing hand over head
- - <i>un pézolo,</i>	to be hanged by the neck
- - <i>úno smácco ad úno,</i>	to affront one
- - <i>úno stáglia,</i>	to fix
- - <i>un tiro,</i>	to shoot or play a prank
- - <i>vuotáre la sélla,</i>	to supplant a man
- - <i>ubra,</i>	to lay eggs.

Different significations of *stáre*.

We use the verb *stáre* to mark an action of repose, by putting the verb which follows in the gerund, or infinitive, with *a* or *ad*.

<i>Sta studiando, or sta a studiare,</i>	he studies
<i>Stáno scrivendo, or stáno a scrivere,</i>	they write [together]
<i>Staréte leggendo, or a leggére insieme,</i>	you will read

Stáre has several other significations ; as,

<i>Star in piedi.</i>	to stand upright
- - <i>bene o male,</i>	to be well or ill
- - <i>su, to rise ; státe su,</i>	rise
- - <i>giù,</i>	to sit down
<i>Státe giù,</i>	sit down
<i>Star a sentire, to listen ; sto a sentire,</i>	I listen
- - <i>a sedere,</i>	to be sitting
<i>Státe a sedere,</i>	sit down
<i>Star bén,</i>	it is well, it is very well
<i>Star per uscire,</i>	to be just going out
- - <i>bene a cavállo,</i>	to sit well on horseback
- - <i>in cdea,</i>	to stay at home
- - <i>Meto,</i>	to be upon one's guard
	<i>Star</i>

<i>Star su le bürle,</i>	to jest, or banter
- - - <i>sálдо,</i>	to hold out stoutly
- - - <i>per cadére,</i>	to be ready to fall
- - - <i>per moríre,</i>	to be like to die
- - - <i>in dúbbio,</i>	to be in doubt
- - - <i>a vedére,</i>	to expect the issue
- - - <i>con le máni alla cintúra,</i>	to stand idly
- - - <i>su la súa,</i>	to look grave
<i>Questo vi sta béne,</i>	that becomes you well
<i>Questo non mi sta béne,</i>	that does not become me
<i>Star a búda,</i>	to linger or expect
- - - <i>a bottéga,</i>	to mind one's shop
- - - <i>a crépa cuóre,</i>	to live at heart's grief
- - - <i>ad alcúno,</i>	to be at any man's turn
- - - <i>ad ascoltúre,</i>	to hear
- - - <i>in diságio,</i>	to be uneasy
- - - <i>a dormíre,</i>	to lie sleeping
- - - <i>a dozzína,</i>	to board
- - - <i>a fare,</i>	to be doing
- - - <i>a frónte,</i>	to out-face
- - - <i>a gála,</i>	to float
- - - <i>a giacére,</i>	to be lying down
- - - <i>al détto,</i>	to rely on a person's word
- - - <i>alla póstta,</i>	to watch for an opportunity
- - - <i>all' erta,</i>	to look heedfully about
- - - <i>alle vedétte,</i>	to stand sentinel on a tower
- - - <i>allégro,</i>	to live or be merry
- - - <i>al móndo,</i>	to live in the world
- - - <i>a locánda,</i>	to live in a hired room
- - - <i>al parágone,</i>	to bear the touchstone
- - - <i>a martéollo,</i>	to live in anxiety
- - - <i>in perícolo,</i>	to be in danger
- - - <i>a péttó,</i>	to be opposite
- - - <i>a pigíone,</i>	to live in a rented house
- - - <i>appoggiáto,</i>	to lean upon
- - - <i>appréssó,</i>	to stand or dwell near
- - - <i>a ségno,</i>	to stand near the mark
- - - <i>in speránza,</i>	to live in hopes
- - - <i>aspettándo,</i>	to expect
- - - <i>a sténto,</i>	to live in distress
- - - <i>attórno,</i>	to stand about
- - - <i>a tu per tu,</i>	to be free and easy
	<i>Star</i>

<i>Star a úno,</i>	to depend upon one
<i>béne a cásia,</i>	to be well at home
<i>buóna pézza,</i>	to stand a good while
<i>cálido,</i>	to lie warm
<i>chéto,</i>	to be hushed
<i>con áltri,</i>	to live with others
<i>del débito,</i>	to answer for a debtor
<i>di buóna vóglia,</i>	to be merry
<i>di mála vóglia,</i>	to be sad
<i>di sópra,</i>	to lie over
<i>di sótto,</i>	to lie under
<i>fréscio,</i>	to be badly off
<i>in agguáto,</i>	to lie in wait
<i>in biláncia,</i>	to stand in doubt
<i>innánzi,</i>	to stand before
<i>in ármi,</i>	to be in arms
<i>in cérvéllo,</i>	to have a care, or to be wary
<i>in léutto,</i>	to be a-bed
<i>in orécchio,</i>	to hearken
<i>in pendénte,</i>	to be in suspense
<i>in rischio,</i>	to be in danger
<i>in sè,</i>	to be positive
<i>in sentíbre,</i>	to listen with suspicion
<i>in sospéttio,</i>	to be suspected
<i>in su' l puntíglia,</i>	to stand upon punctilios
<i>in villa,</i>	to live in the country
<i>in zúrlo,</i>	to stand in a maze
<i>lontáno,</i>	to live far
<i>per,</i>	to stand for, to be about
<i>sópra di sè,</i>	to presume too much on one's self
<i>sáno,</i>	to be in health
<i>su' l avviso,</i>	to be prepared
<i>su' l dúro,</i>	to be obstinate
<i>su' l ritróso,</i>	to be coy
<i>su' l tiráto,</i>	to stand upon strict points
<i>tra' l sì e'l no,</i>	to be in suspense
<i>vícino,</i>	to be neighbours
<i>vigilante,</i>	to be watchful
<i>zitto,</i>	to be silent
<i>sulla caccia,</i>	to be very fond of hunting

Different significations of avere.

<i>AVER</i> dell' uomo da bene,	to appear as an honest man
- - del miracolo,	to look as a miracle
- - c'ero, av'ro a' c'aro,	to be well pleased
- - a bene,	to approve of
- - per bene,	to like or consent
- - per male,	to disapprove of
- - a male,	to dislike
- - a cuore,	to have at heart
- - il capo altr'ove,	to think of other things
- - da fare,	to be busy
- - in pregio, in istima,	to esteem
- - in odio,	to hate
- - per costume,	to be wont
	[believe him ignorant]
- - signifies to believe; as, l'ho per ignorante,	I
- - il vizio, nelle ossa,	to be very vicious
- - a capitale,	to esteem much
- - a cura,	to be intrusted with
- - da dare,	to have to give
- - a dispetto,	to have in despite
- - a dispiacere,	to be displeased with
- - fastidio,	to loath
- - agio,	to be at ease
- - a grado,	to-like
- - alle mani,	to have in hand
- - a mani,	to have ready at hand
- - a mente,	to remember well
- - animo,	to have courage or a mind to
- - a noja,	to dislike
- - a petto,	to have at heart
- - ardore,	to dare
- - a s'cherno,	to seown
- - a schifo,	to loath
- - a vole,	to hold very cheap
- - bel tempo,	to live a merry life
- - buona voce,	to be well spoken of
	[for a trifle]
- - che si sia per un pezzo di pane,	to have a thing
- - cimieré ad ogni elemetto,	to be ready for any thing
	<i>Aver</i>

<i>Aver da tornare,</i>	to be about to return
- - - <i>del Nando,</i>	to have little sense
- - - <i>d'estro,</i>	to have fit occasion
- - - <i>di che,</i>	to have wherewith
- - - <i>di dentro,</i>	to contemn
- - - <i>di grazia,</i>	to take it as a favour
- - - <i>faccia,</i>	to dare
<i>Non aver faccia,</i>	to blush for shame
<i>Aver fatica,</i>	to have trouble
- - - <i>fede in,</i>	to confide in
- - - <i>frédito in piedi,</i>	to be in great want
- - - <i>fréttu,</i>	to be in haste
- - - <i>fumo,</i>	to be proud
- - - <i>gola,</i>	to have a longing desire
- - - <i>il capo a' grilli,</i> to have one's wits wool-gathering	to be fickle
- - - <i>il cavollo, a oríuoli,</i>	to presume much on one's self
- - - <i>grand' opinióne,</i>	to have need
- - - <i>d' ubpo,</i>	to have a roving head
- - - <i>il cervélio che volí</i>	to have a whim in one's head
- - - <i>il rimarro,</i>	to have one's full allowance
- - - <i>il suo piéno,</i>	to be in the wrong
- - - <i>il térito,</i>	to have in trust
- - - <i>in consegna,</i>	to have esteem of
- - - <i>in cónto,</i>	to keep
- - - <i>in guárdia,</i>	to be careless
- - - <i>in negligéza,</i>	to have in readiness
- - - <i>in órdine,</i>	to have at one's finger's ends
- - - <i>sulle dita,</i>	[hands
- - - <i>la pélle in miano,</i>	to have the law in one's own
- - - <i>l' casson nel mestreglio,</i>	to have an itching for gaming
- - - <i>lingua,</i>	to have notice of a thing
- - - <i>l' oachis al pennello,</i>	to mind one's business
- - - <i>l' osso del peitróna,</i>	to have a bone in one's leg
- - - <i>le campáne grósse,</i>	to be deaf
- - - <i>la móni ad una,</i>	to hold one fast at his pleasure
- - - <i>la tranýgole,</i>	to take one thing for another
- - - <i>luágó,</i>	to be expedient
- - - <i>mála gátta da peláre,</i> to have an ill crow to pluck	to be ill spoken of
- - - <i>mála vóce,</i>	to be ill spoken of
- - - <i>mále campáne,</i>	to be deaf
- - - <i>mangiáto noci,</i>	to have the absent ill spoken of
	<i>Aver</i>

<i>Aver martéollo,</i>	to be passionately jealous of
- - <i>mézzo, or módo,</i>	to be able, or have means
- - <i>nell' idéa,</i>	to bear in mind
- - <i>óbblico,</i>	to be obliged
- - <i>óccchio d' aquila,</i>	to have a fair outside
- - <i>odóre,</i>	to have a sharp look
- - <i>ómbra,</i>	to have an idea of a thing
- - <i>paúra,</i>	to be suspicious of
- - <i>pensiére,</i>	to be afraid
- - <i>per scusáto,</i>	to be full of care, or thoughtful
- - <i>piéde,</i>	to excuse one
- - <i>poco sále in zúcca,</i>	to get footing
- - <i>ragióne da véndere,</i>	to have but little sense
- - <i>sdérgno,</i>	to have reason to spare
- - <i>sónno,</i>	to disdain
- - <i>toccáto la códa di mal pélo,</i>	to be sleepy
	[crime]
- - <i>sulla púnta délla língua,</i>	to be tainted with some
	[end]
- - <i>tútto 'l suo in su'l tavoliére,</i>	to have at one's tongue's
	[stake]
	to have one's all at

Different significations of *éssere.*

<i>ÉSSER per fáre,</i>	to be just going to do
- - <i>da qualche cosa,</i>	to be good for something
- - <i>da pocó,</i>	to have but little sense
- - <i>da niénte,</i>	to be good for nothing
- - <i>a cavállo,</i>	to be out of trouble or pain
	[table]
<i>Non ésser da túnto,</i>	not to be capable of, not to be
<i>Esser di giovaménto,</i>	to help, to assist
- - <i>di buóna násrita,</i>	to come of a good family
	[condition]
- - <i>per la mála via,</i>	to be ruined, to be in a bad
- - <i>per le frátte,</i>	to be undone or ruined
- - <i>fuór di Bolórgna,</i>	to be ignorant
	<i>Esser</i>

E'sser a fèrri,

- - - <i>a grádo,</i>	to lie close together
- - - <i>a mal partíto,</i>	to be acceptable
- - - <i>a párte,</i>	to be in a bad taking
- - - <i>in questíone,</i>	to be partaker of
- - - <i>ben vedúto,</i>	to squabble
- - - <i>d'avíso,</i>	to be kindly entertained
- - - <i>béne in gámbe;</i>	to deem
- - - <i>bríllo,</i>	to be strong and lusty
- - - <i>dánno,</i>	to be tipsy
- - - <i>di pocá leváta,</i>	to be pitied
- - - <i>di tésta,</i>	to be of small worth
- - - <i>fórza,</i>	to be harebrained
- - - <i>in détto,</i>	to be constrained
- - - <i>in assétto,</i>	to have good luck at play
- - - <i>in détto,</i>	to be prepared
- - - <i>in disgrázia,</i>	to be agreed
- - - <i>in éssere,</i>	to be in disgrace
- - - <i>in facénda,</i>	to be in state, quality, and condition
- - - <i>in fióri,</i>	to be busy
- - - <i>in fortúná,</i>	to be in one's prime
- - - <i>in piéga,</i>	to be lucky
- - - <i>in predicaménto,</i>	to be bending
- - - <i>largo di boccá,</i>	to be in consideration
- - - <i>luógo,</i>	to be a great talker
- - - <i>mála lingua,</i>	to be convenient
- - - <i>mal vedúto,</i>	to sow distrust among friends
- - - <i>páce,</i>	to be unwelcome
- - - <i>tenúto,</i>	to be quits at play
- - - <i>una cóppa d' oro,</i>	to be beholden to
	to be one in a thousand

*Different significations of sapére.**SAPE'RE,*

- - - <i>a ménte,</i>	signifies to know or perceive
- - - <i>a ména dítio,</i>	to know by heart
- - - <i>mále,</i>	to have at one's fingers' ends
<i>Quéstio mi sa mále,</i>	to displease, to smell ill
<i>Sapér di buónò, sapér buónò</i>	that displeases me
- - - <i>di cattivo,</i>	to smell well
- - - <i>di múffo, or di múcido,</i>	to smell ill
	to have a mouldy smell

<i>Sapér di niénta,</i>	to have no smell, to smell of nothing
- - - <i>troppo di pôvero.</i>	to appear poor [sharp]
- - - <i>trovár il pelo nell' uôvo,</i>	to be cunning, to be
<i>Ti so dire,</i>	I can tell thee
<i>Sapér di lètttere,</i>	to have a smattering of learning
- - - <i>di mûschio,</i>	to taste or smell of musk
- - - <i>di sécco,</i>	to smell of the cask
- - - <i>méglîo,</i>	to take in better part
- - - <i>per il sénno,</i>	to know by rote
- - - <i>grádo di chetahessía,</i>	to be pleased with any thing

Different significations of tenére.

<i>TENE'RE da úno,</i>	to be of one's side
- - - <i>a bâda,</i>	to amuse one
- - - <i>in contrário,</i>	to be of a contrary opinion
- - - <i>per gâbant' uômo,</i>	to believe one honest
<i>Lo téngo per mâtto,</i>	I take him to be mad
<i>Tenére le lágrime,</i>	to forbear weeping
<i>Non ho potuto tener le risa,</i>	I could not forbear laughing
<i>Tenére le risa,</i>	to forbear laughing
- - - <i>alla tráccia,</i>	to pursue [a person
- - - <i>cónto ad úno,</i>	to make an account of, to esteem
- - - <i>la per sè,</i>	to keep a thing to one's self
<i>Tenetéla per vôt,</i>	keep it for yourself
<i>Tenér a ménte,</i>	to call to mind
- - - <i>la favélâ ad úno,</i>	to hinder one from speaking
<i>Tener a battéssimo,</i>	to stand godfather
- - - <i>mano al fûrto,</i>	to be accessory to a theft [vants
- - - <i>carrózza e servitbri,</i>	to keep a coach and ser-
<i>Téñne quéstâ,</i>	take this (in the imperative)
<i>Tenér il sâcoo,</i>	to hold the bag
<i>Tenére ta battâta,</i>	to beat time in music
- - - <i>l' invitâ,</i>	to accept what is proposed
- - - <i>a diéta,</i>	to keep low in diet
- - - <i>a ciménto,</i>	to hold to a trial
- - - <i>a sténto,</i>	to keep in pain
- - - <i>órtle bandâta,</i>	to keep open house
	<i>Tener</i>

Tener dozina,

- - a bâda,
- - à bordéne,
- - fârmo,,
- - in bâcca,
- - le pôste,
- - móno,
- - ménite,
- - mercitô,
- - ragiône,
- - parlamento,
- - in sospeso,
- - per fêde,
- - trattato,

to keep a boarding house
to hold in suspense
to be still in one's mind
to keep one's word
to keep a secret
to hold stakes
to lend a hand
to heed
to bargain
to judge according to law
to hold a parley
to hold in suspense
to take upon trust
to hold correspondence with

Different significations of volére.

VOLE'RE,

Vógliono alcûni,

Volérla con úno,

Volér bâne,

- - mâle,
- - più tôsto,
- - qualsivâglia,

Le cose vógliono éssere così,

Sì vuole,

Volér dire,

- - méglîo,
- - la baja,
- - la gâtta,
- - mâle a mórite,

Volésse pur Dio,

signifies to believe; as
some believe
to have a spite against one
to love
to hate
to have rather
whatsoever
things must be so
they will, or will have
to mean
to have rather
to affect mocking
to pick a quarrel with one
to hate deadly
oh ! would to God

Different significations of venir.

VENIR mân, venir mânso, [faint] to fall into weakness, or

- - in súccchio,
- - in sorte,
- - sotto il nôme,

 to have one's mouth water
to fall to one's lot
to go by the name of
Venir

Venir stimáto,
 - - - *biasimáto,*
 - - - *alle stréte,*
Non mi vién bénè,
Quésto vi vién bénè,
Quánti véne vénongo?
Méne vénongo dûe,
Mi viénne vóglia,
Venir adóssو,
 - - - *al di sópra,*
 - - - *alle prése,*
 - - - *alle brútte,*
 - - - *a battáglia,*
 - - - *a bénè,*
 - - - *a díre,*
 - - - *álle máni,*
 - - - *détto,*
 - - - *pósti gli ócchi,*
 - - - *fallito,*
 - - - *scontráto,*
 - - - *a táglia,*
 - - - *trováto,*

to be esteemed
 to be blamed
 to come to a conclusion
 it does not please me
 that becomes you well
 how many must you have
 I must have two of them
 I have a mind
 to fall upon
 to have the upper hand
 to come to close fight
 to come to foul words
 to fight a battle
 to come to good
 to import or mean
 to come to blows
 to be said
 to fix one's eyes on
 to miss one's aim or purpose
 to meet withall
 to suit well
 to happen to find

Of the Particles ci and vi.

Ci signifies *us*; he speaks to us, *ci párla*, &c. *Vi* signifies *you*; he speaks to you, *vi párla*; he gives you, *vi dá*,

Ci and *vi* are adverbs of place; as,

Ci siámo, we are here, there, or at it.

Vi andrémo, we will go there.

Ci and *vi* are conjunctive pronouns, when they signify *us* and *you*; and when *ci* and *vi* signify *there*, *at it*, &c. they are adverbs of place.

Different significations of che.

CHE signifies *that, who, whom, that he, that she, that they, which, what?*

Che

Che signifies *what*; mas. what man is that? *che uomo è?* *Che?* what? fem. what house? *che casa?*

Che? what? plural mas. what books have they? *che libri hanno?*

Che, plural fem. what lessons? *che lezioni?*

Chè signifies *because*; *chè la donna nel desiar è ben di noi più frále*, because a woman is much more weak in her desires than we are. GUARÍNI *nel Pástor Fido.*

Che signifies *so that*, or *in that manner*. I will do it, so that, or in that manner, that you shall be contented, *farò che saré contento.*

Different significations of *vía*.

VIA signifies *the way*; example, by the way of Paris, *per la via di Parigi*.

Via is put after the verbs *andáre*, *passare*, *condúrre*, *fuggire*, *gettare*, and then these verbs have more force and elegance; as,

<i>Andár via,</i>	to go away.
<i>Va' via,</i>	get thee away,
<i>Pássa via, furfante,</i>	get thee gone, scoundrel.
<i>Condúr via,</i>	to take away.
<i>Fuggir via,</i>	to run away.
<i>Gettate via quéstó,</i>	throw this away.

Via signifies *much*: as, much more learned, *vía più dótto.*

Via signifies *come*; as, come, come, gentlemen, do not fear, *vía, via, signóris, non teméte.*

Via is sometimes taken for *vólta*; example, *tre via tre* sono nove, three times three make nine; *quáttro via quáttro* sono sedici, four times four make sixteen.

Via signifies the means; as, by the means of the passages in the holy fathers, *per via de' testi de' santi pádri.*

Different significations of da.

Da is oftentimes the ablative of the indefinite article, and signifies in English *from* : example, *ho ricevuto da Piétre*, I have received from Peter.

Da' with an apostrophe is the ablative of the definite article, and signifies *from the*, or *by the* : example, *è stimato da' Francési*, he is esteemed by the French.

Da signifies *he gives* ; example, *mi dà buóna speranza*, he gives me good hopes, &c.

Da signifies *upon the faith* ; example, *da galánt'uomo*, upon the faith of an honest man.

Da signifies *like* ; example, *ha trattato da galánt'uomo*, he has acted like an honest man. V. *S. párla da amico*, you speak like a friend.

Da signifies *of*, or *to put* ; example, *una scátola da tabácco*, a snuff-box, or a box to put snuff in.

Da signifies *about* ; example, *un mómo attémpato da cincuánt' anni*, a man about fifty years old.

Da signifies *from* ; example, from Rome to Paris, *da Róma fino a Parigi*. *Da che vi vidi*, since I saw you.

Da before infinitives signifies *to be* ; example, it is easy to be seen, *è facile da vedere*.

Different significations of per.

PER signifies *for* ; example, *for me*, *per me*.

Per signifies *through*, or *all over* ; example, through or all over the city, *per tutta la città*.

Per signifies *during* ; as, during a year, *per un anno*.

Per signifies *to fetch*, and *seek after* ; example, go fetch some wine, *andate per vino*; go for a physician, *andate per un médico*.

Per signifies *how* ; example, how good soever it be, *per buóno che sia*.

Per signifies *each* or *every* ; example, one in each hand, *uno per mano*.

Per signifies *just* or *ready to* ; example, he is just going away, he is ready to go, *è per partire*.

Per

Per signifies *every one*; example, *every one, un per uno.*

Per signifies *depending on*; example, *it does not depend on me, non resta per me.* It signifies, *as far as*; example, *as far as I see, per quel che vedo.*

Per signifies *as for*; example, *as for me, io per me.*

Per anche signifies *not yet*; example, *I have not seen him yet, non l'ho per anche veduto.*

Different significations of si, ne, and pur or pùre.

THOUGH the following particles *si, ne, pur* or *pùre*, are not prepositions, yet their vast extent and signification in Italian has induced me to insert the different acceptations of them here, for the greater ease and advantage of the learner.

SI

Signifies *it is, they, men, the world, yes, so, so as, as much, as well, until, nevertheless, himself, &c.*

Examples,

Si dice, it is said,

Si ama, or si amano, they love.

Si dirà, the world, or people will say.

Sì, signore, yes, sir.

Cavaliere sì avventurato non fu mai, never was there so fortunate a gentleman.

Sì per il mio, quanto, per il vostro intéresse, as well for my interest as your's.

Sì la moglie come il marito, as well the wife as the husband.

Sì vi amo, perchè, nevertheless I love you, because.

Egli si ricordò, he or she remembered.

* * * Note, that when *si* is accented, it is always an adverb.

NE

Signifies *nor, neither, in the, with, hence, thence, away, at it, of it, us, from us, none, any, some, thereof, else, &c.*

Examples,

Examples.

Nè quéstó, nè quéllo vi concédo, I grant you neither this nor that.

Spasseggiándo ne' cámpi, walking in the fields.

M'incontrái me miéi amíci, I met with my friends.

Váttene pe' fatti tuói, get thee hence about thy business.

Egli sene viéne alla vólta nóstra, he is coming towards us.

Egli ne ha tólto il nóstro ripóso, he has taken our rest from us.

Io méne vado,

I am going away.

Sene ride,

he laughs at it.

Sene laménta,

he complains of it.

Egli ci diéde il buón dì,

he bade us good morrow.

Io non ne ho,

I have none.

Se ne avéssi,

if I had any.

Vene faréi pártē,

I would give you some.

Voi ne potréte dispórre,

you may dispose of it.

* * * Note, that when *nè* is accented, it is always an adverb.

Pur or púre

Is a particle of great use and elegance in the Italian language, and signifies in English, *yet, although, moreover, besides, notwithstanding all conditions, in the end, when all is said and done, so much as, not only, in case, surely, even, at least, needs, or of force*: as it would be tedious to give examples of all the different significations of this extensive particle, I shall only mention the following phrases:

Example,

Pur adéssو,

even now.

Pur óra,

just now.

Pur mó,

at this instant.

Pur allóra,

even then.

Pur assái,

too, too much.

Pur paróle?

what; nothing but words?

Pur púre,

yet, for all that.

* * * Note, that the following particles, *di, è egli, sibben, nè già, pur me, che, il*, have often no signification at

at all, but are used as expletives by way of embellishing the discourse. See the eighth Treatise, chapter 1, of Expletives.

FIFTH TREATISE.

*Of Composition, and Rules for Writing and Speaking Italian, contained in a few Themes.**

AFTER we have learned the auxiliary verbs, and the three conjugations, we may begin to translate English into Italian, and observe the rules of concordance: and, if we think proper, we may compose the following themes, upon the principles of the Italian language, without looking at the Italian that is put after the English, except it be to compare it with the translation.

The first is upon the *articles*.

The second upon the verb *avére*.

The third upon the verb *éssere*.

The fourth upon the pronouns *mi, ti, ci, vi, gli*.

The fifth upon the particle *si*.

The sixth upon *there is, there was, there will be, there has been*.

The seventh upon the articles of *the, of, &c.*

Be careful in composing these themes, as they contain a great many niceties in the Italian tongue. I have put them in Italian, word for word, to render them the more easy. The words marked with a number, show that there are some rules to be observed, as appears by the page which follows the Italian theme.

* The student is also recommended to consult BOTARELLI's EXERCISES upon the various parts of Italian speech, and referring to the rules of this grammar.

THEME

On the Articles.

My brother's fancy and desire for the study of the Italian language, are the cause that the passion he had for hunting, gaming, and musical instruments, is at present much abated; if he had believed the advice you gave him in the President's garden, when he spoke to us of the wit of that gentleman, who was much esteemed by the king, he would then have begun to have studied the principles of it, he would at present have known part of the difficulties, and would have made a great many journeys with the nephew of a great prince, who would have had him.

1 2 3
LA vóglia, e 'l desidério, di mio fratélo, per lo stúdio
 della língua Italiána, sóno cagíone, che gli ardóri che
 avéva per la caccia, i giuóchi, e gli stroménti di música,
 sono adesso mólti moderáti: se avésse creduto agli avvisi
 che gli daváte nel giardino del signór Presidénte, quando
 ci parláva dell' ingégno di quel gentiluómo ch'éra iánto
 stimáto dal re, aurébbe all'óra comminciáto a studiarne i
 princípj, saprébbe adesso una párté delle difficoltà, ed
 avrébbe fatto mólti viággi col nipóte d'un gran príncipe
 che lo voléva avére.

This theme, and those which follow, are translated word for word.

The number 1 shows that '*l*' is in the place of *il*; see page 171.

Number 2 teaches that we must say *di mio*, and not *del mio*; see page 69.

3. *lo*, and not *il*, p. 36.

4. *gli*, and not *gl'*, p. 38.

5. *i* is better than *li*, p. 38.

6. *giuóchi*, and not *giuóci*, p. 49.

7. *gli*, and not *li*, p. 38.

8. *se avésse*, and not *se avéva*, p. 90.

9. *agli avvísì*, and not *gl' avvísì*, p. 38.

10. *gli*, and not *lúi*, p. 64.

11. *nel*, and not *in il*, p. 41.

12. *del*, and not *déllo*, p. 36.

13. *signór Presidente*, and not *signóre*, p. 173.

14. *ci*, and not *noi*, p. 66.

15. *déll'*, and not *del*, p. 38.

16. *quel*, and not *quéllo*, p. 56.

17. *dál*, in the ablative, p. 95.

18. *studiárne*, and not *ne studiáre*, p. 67.

19. *i* for *li*, p. 37.

20. *princípj*, and not *princípi*, p. 50.

21. *difficoltà*, and not *difficoltà*, p. 44.

22. *viággi*, and not *viaggii*, p. 50.

23. *col*, and not *con il*, p. 43.

24. *gran*, and not *grande*, p. 56.

25. *lo*, and not *il*, p. 73.

THEME,

In which all the tenses of the Verb avére are inserted.

I have the curiosity to know if you have done the business I had recommended to you?

If I had had time, I would have done it; but not having had it, I have not been able to do it.

You would have had it if you had been willing, and if you had not played so much.

I have quitted play altogether, to have my mind at rest.

I shall therefore have some hopes that you will work for me.

It

It is reasonable that I take care of your affairs,
since you take care of mine.

Have some of mine, and I will have some of yours.

1

*

2

*Ho la curiosità di sapere se avete fatto l'affare che
v'avevo raccomandato?*

4

5

6

*Se avessi avuto il tempo, l'avrei fatto, ma non avendo
avuto, non l'ho potuto fare.*

7

8

*L'avreste avuto, se aveste voluto, e se non aveste
giocato tanto.*

9

*Ho lasciato il gioco affatto, per avere lo spirito in
riposo.*

10

Avrò dunque qualche speranza, che lavorerete per me.

11

12

*E' ragionevole ch' abbia cura de' vostri affari, giacchè
n'avete de' miei.*

14

15

Abbitene de' miei, e n'avrà de' vostri.

1. *curiosità* with an accent, p. 176.

* *se avete*, we use the plural, though we speak but
to one person, p. 253.

2. *l'affare*, and not *lo affare*, p. 36.

3. *v'avevo* for *vi avevo*, p. 172.

4. *avessi*, and not *avevo*, p. 90.

5. *l'avrei*, for *lo avrei*, p. 172.

6. *avéndo*, and not *lo avendo*, p. 41.

7. *l'ho*, for *lo ho*, p. 172.

8. *avête*, and not *aveváte*, p. 90, 91.

9. *avere*, without an *h*, p. 29.

10. *avrò*, with an accent, p. 177.

11. *ch'abbia*, and not *che abbìa*, p. 172.

12. *de'* is better than *delli*, p. 37, 172.

13. *n'avete*, instead of *ne avete*, p. 172.

14. *de'* is better than *delli*, p. 37, 172.

15. *n'avrà* for *ne' avrà*, p. 172.

THEME

On the Tenses of the Verb éssere.

I am much pleased in being received as tutor to those gentlemen who have been in the country where you have been.

You have reason to be pleased, for they are very generous gentlemen.

I should be yet more glad if they had not been in Italy, because I should have made that journey with them.

It seems that you were there for some months last year.

I should have been there, it is true, if my brother had been here when those gentlemen were with you in the army; but not being here, I was obliged to stay at Paris.

* * * Before you compose this theme, remember that the verb éssere is formed or conjugated by itself; and that you must never put any tense of the verb avére before the participle státo: for we say sono státo, siamo státi, and not ho státo abbiámo státi.

You must use státo in speaking of a single person only, by you; example, you have been my friend, siéte státo mío amíco, and not siéte státi.

1 2

Sóno móltó conténto d'éssere státo ricevúto per governa-
tóre di que' signóri, che sóno státi nel paése dove siéte státo.
3

4 5
Avéte ragióne d'éssere conténto perchè sóno gentiluó-
mini molto generósi.

6

Saréi ancóra più conténto, se non fóssero stati in Ita-
lia, perchè avréi fatto quel viággio con lóro,
7 8

9 10
Mi páre che vi fóste per alcúni mési l'ánnو passáto.

Vi

11

Vi saréi andáto, è véro, se mio fratéllo fósse státo qui,

12

quándo quéi signori érano con vóí all' armata ; ma non

13

esséndoci, fui obbligáto di restár in Parígi.

1. *éssere státo*, and not *avére státo*, p. 84.
 2. *éssere státo*, and not *ésser státo*, p. 174.
 3. *nel*, and not *in il*, p. 42.
 4. We do not express *they*, p. 205, 206.
 5. *uómo*, in the plural *uómini*, p. 48.
 6. *se*, before the imperfect, p. 90.
 7. *quel* and *quello*, p. 172.
 8. *con lóro*, and not *col lóro*, because *lóro* is a pronoun conjunctive, p. 203.
 9. *vi*, and not *ci*, p. 151.
 10. *alcúni*, and not *quálche*, p. 75.
 11. *se mío*, and not *se il mío*, p. 69.
 12. *quéi* or *quélli*, p. 70.
 13. *esséndoci*, and not *ci esséndo*, p. 67.
-

THEME

On the Pronouns conjunctive mi, ti, ci, vi, gli, le.

You had promised me that you would send us the book which he had asked of you, and you have not sent it to us.

I had promised it to you, it is true, I remember it; but you should have sent to ask it of me, and I would have sent it to you.

Do not put yourself to any more trouble about it. I know that my sister has one of them: here is my servant, I will bid him go to her house to ask it of her. Go directly to my sister's, do not stay any where; thou shalt tell her, that I beg her to lend me her manuscript; that I will send it her back in an hour: you will give my service to my brother-in-law; and if you see any roses in his garden, you will ask him for some of them.

M' aveváte

1 2 3 4

M' aveváte promesso che c'invieréste il libro che v' ave-
vamo domandáto, e non ce l' avéte mandáto.

8 9 10

Ve l' avévo promesso, è véro, mene ricórdo ; ma biso-
gnáva mandár a domandármelo, e ve l' avréi inviáto.

11 12 13

Non vene pigliáte più fastidio, so che mia sorélla n'ha
17 18 19
uno ; écco 'l mio servitbre, gli dirò d' andár da l'éi per
20
domandargliélo.

21

Va' quánto príma da mia sorélla, non ti fermár in
22 23 24
nissún luógo, le dirái che la prégo di prestármì 'l suo
25 26
manoscritto, che le rimanderò fra un' ora, farái i miéi
27 28
complimenti a mio cognáto, e se vedrái or vedi róse nel
29 30
oso giardíno, gliéne domanderái alcúne.

1. *m'aveváte*, in the plural, p. 205.
2. *m'aveváte*, for *mi aveváte*, p. 172.
3. *promesso*, and not *promisso*, or *promettuto*, p. 198.
4. *e'*, and not *ci*, p. 66.
5. *vi avevámo*, or *v'avevámo*, p. 65.
6. *ce l'* avéte, or *celo avéte*, p. 172.
7. *ce l'* avéte, and not *celo avéte*, p. 65.
8. *ve l'* avévo, and not *vi l'* avévo, p. 65.
9. *mene*, and not *mine*, p. 66.
10. of it, before a verb is expressed by *mene*, p. 65.
11. *mandáre a*, p. 205.
12. *domandármelo*, p. 66.
13. *ve l'avréi*, p. 65.
14. *vene*, p. 65.
15. *mia sorélla*, and not *la mia*, p. 67.
16. *n'ha*, and not *ne ha'*, with an apostrophe, p. 168.
17. *uno*, and not *un*, p. 172.
18. *gli*, and not *l'hi*, p. 64.

19. *d'andár*

19. *d' andár*, with an abbreviation, p. 172, 173.
20. *domandárglielo*, and not *lui*, p. 64.
21. *non ti fermár*, and not *non ti férma*, p. 207.
22. *le dirái*, p. 64.
23. *prestární*, and not *mi prestár*, p. 67.
24. *il suo*, and not *súo*, p. 68.
25. *le*, and not *lúi*, p. 64.
26. *i miéi*, p. 68.
27. *se vedrái*, or *se védi*, p. 88.
28. *nel*, and not *in*, p. 42.
29. *gliéne*, p. 67.
30. *alcúne*, and not *quálche*, p. 75.

* * * In order to write and speak Italian fluently, it will be absolutely necessary to go over this, and the three following themes, more than once.

T H E M E

Containing all the difficulties of the Particles si, it is, they, we, &c.

It is said that you do not know if we have received the letters which we expected the last post ; and that in case we have not received them, or do not receive them to-day, they will send fifty men into the forest, where it is thought they have robbed the courier, because they knew we had given him letters of great consequence ; and it is not doubted but they are enemies that have detained him, because we have had certain advice that they have some of our letters in their hands ; we have sent a spy to inform himself of what they say, and we promise him two hundred crowns if we can have any tidings of them.

I do not put the number which refers you to the rules upon these two last themes, because to make this, it will be sufficient to read the pages 211, 212.

Si dice che non sapéte se sóno státe ricevúte le léttere (or se si sóno ricevúte le léttere), che s' aspettávano l' ordinário passáto, e che in cásso che non siáno státe ricevúte,

vúte, o che non si ricévano oggi, manderánno cinqúanta uómini nella sélva, óve si créde che sía státo svaligiató 'l corriére, perchè si sa che gli érano státe (or gli s'érano) consegnáte l'éttore di grán conseguénza; e cóme non si ha dúbbio che siano i nemici, che l'hánno ritenúte, giacchè si hánno avvísí cérti, che sono státe viste alcúne délle nóstre l'éttore nella lóro mani; si è inviáta una spía per informársi segretamente di quanto (or di quel che si pásso, or rather di quánto si dice) e gli si promettono dugénto scúdi, se sene potrà avér nuóva, (or se potráanno averne nuóve).

THEME

On the Phrases there is, there was, there be.

Before you compose this theme, refer to the pages 150, 151.

Remember also, that you must express *there is of it or them, there was of it or them*, by *cen'è*, or *cene sono, cene fu, or vene fúrono*, and not by *ci ne, vi ne*. See p. 153, 154.

There is a man in the street, who says, that yesterday there was a riot opposite the palace, where there were three men killed; and he swears that if he had been present, there would have been a great many more, because he has heard there had been two of his friends wounded, and that two women and three children have also been maimed. They talk likewise of several merchants whom the passengers report to have been cruelly beaten; and that of the ten soldiers who are in prison, four of them will be hanged, and the six others are condemned to the galleys.

V'è (or c'è) un uómo nella stráda, che díce che vi fu jéri un gran rumóre dirimpétto al palázzo óve fúrono uccisi tre uómini; e giúra che, se vi fósse státo, vene sarebbero státi mólti piú: perciòchè ha saputo che v'erano státi feriti due amíci suói, e che due dónne e tre fanciúlli vi sóno státi storpiáti. Si párla anche di mólti mercánti, che i viandánti dícono essere státi atrocemente battuti, e che di dieci soldáti che sóno in prigión, vene saránno quáttro

quattro impiccati, e che gli altri sei sono condannati alla galera.

Observe, that, according to the rule in p. 150, one might leave out *v'* or *c'* of the first line, and only put *è un uomo nella strada.*

THEME

To learn when to express, and when to omit, in Italian, the Articles the, of the, of.

See pages 210, 211, &c. where you will find all the difficulties explained.

There are men and women that look on the pictures, who say that they are paintings much esteemed by all the connoisseurs, and the ignorant themselves.

Do not come here with persons of your country, to talk of the affairs of your brother.

You will have time to write letters to all your friends.

We must separate them from the rest, and give nothing to them but bread and water.

I received yesterday news of the prince, and of madam the princess.

I have received a hundred crowns from the prince, and fifty from the princess.

Talk to me of philosophy, and of the affairs of the times.

He labours for ungrateful people, that give pain and sorrow to all their relations.

You will be praised by the soldiers, but you will be blamed by the captains, and the chief officers of the army.

You have had a great deal of pain, and little profit.

We have eaten for dinner partridges, quails, and young pigeons.

1. Give us some bread, some wine, and some meat.

2. Give us bread, wine, and meat.

Your brothers are arrived from the Indies; they have brought pearls, diamonds, and a great many other goods, in deal boxes, upon horses and camels.

* * * I have put the phrase *give us bread, wine, and meat*

meat, twice, that you may consider when to express, and when to omit, the article of the.

A Translation according to the Rules.

Ecco uomini, e donne, che considérano i quádri, e che dícono, che sóno pittúre móltò stimáte da tutti i dotti, e dagl' ignoránti medésimi.

Non venité quà con persóne del vóstro paése, per parlár dégli affari di vóstro fratello.

Avréte témpo per iscrivere létttere a tutt' i vóstri amici.

Bisógna separárlì dágli altri, e non dar lóro che páne ed ácqua.

Ricevéti jéri nuóve del signór príncipe, e délla signóra principésssa.

Ho ricevúto cénto scudi dal príncipe, e cinqúanta dalla principésssa.

Parlátemi délla filosofia, e dégli affári del témpo.

Lavóra per ingráti, che dánno péna, e fastídio a tutt' i lóro parénti.

Saréte lodáto dái soldáti, ma saréte biasimáto dái capitáni, e dái principáli dell' armáta.

Avéte avúto grand' incómodo, e pocó profitto.

Abbiámo mangiáto a pránzo pernici, quáglie e píccioncini.

1. Dáteci del páne, del víno, e délla cárne.

2. Dáteci páne, víno e cárne.

I vóstri fratelli sóno arriváti dalle Indie, hánno portáto pérle, diamánti, e móltò altre mercanzíe, in iscatole di abete, sopra caválli e cammelli.

THE

SIXTH TREATISE.

*Of Poetical Licences, and the SYNONYMOUS
NAMES of the HEATHEN GODS.*

THE principal difficulties of the Italian poetry consist in the poetical licences, and in the different synonyms; which shall constitute the two chapters of this treatise.

CHAP. I.

Of Poetical Licences.

POETICAL licences are certain diminutions or augmentations at the end of words, which frequently occur in poetry; as,

álma	for	ánima	the soul
áltri		áltro	one, and some
andáro		andárono	they went
andár'		andárono	they went
andiánne		andiámocene	let us go away
amáro		amárono	they loved
augéi		augélli	birds
appo		appréssو	near to
baciánne		baciámoci	let us kiss
béa		béva	let him drink
bevve		bevétte	he drank
beéa		bevéva	he did drink
bee		béve	he drinks
béi		belli	fair, beautiful
cággio		cádo	I fall
caggiámo		cadiámo	we fall
capéi		capélli	hairs
caváii		caválli	horses

cadéo

<i>cadto</i>	<i>cádde</i>	he fell [conceals
<i>cèle</i>	<i>célala</i>	he, or she hides or
<i>célon</i>	<i>célano</i>	they hide
<i>ce l' han</i>	<i>ce l' hánno</i>	they have it to us
<i>chère</i>	<i>chiéde</i>	he demands
<i>chína</i>	<i>chináta</i>	a bending down
<i>chíno</i>	<i>chináto</i>	bent down
<i>coltéi</i>	<i>coltélli</i>	knives
<i>cor</i>	<i>cógliere</i>	to gather
<i>corrém</i>	<i>coglierémo</i>	we shall gather
<i>costáro</i>	<i>costárono</i>	they cost
<i>costár'</i>	<i>costárono</i>	they cost [believe
<i>credería</i>	<i>crederébbe</i>	he should or would
<i>de' or dee</i>	<i>déve</i>	he owes
<i>déggio</i>	<i>dévo</i>	I owe
<i>déggi, or dei</i>	<i>dévi</i>	thou owest
<i>déggia</i>	<i>débba</i>	he may owe
<i>deggiamó</i>	<i>dobbiámó</i>	we may owe
<i>déggiano</i>	<i>débbano</i>	they may owe
<i>deggiate</i>	<i>débbieate</i>	you may owe
<i>déggio</i>	<i>débbo</i>	I owe
<i>degg'io?</i>	<i>débb' io?</i>	do I owe ?
<i>déggiono</i>	<i>débbono</i>	they owe
<i>dénno</i>	<i>débbono</i>	they owe
<i>déo</i>	<i>débbo, or devo</i>	I owe
<i>déono</i>	<i>dévono</i>	they owe
<i>die'</i>	<i>diéde</i>	he gave
<i>diéro</i> [ron	<i>diédero</i>	they gave
<i>dier' and dié-</i>	<i>diédero</i>	they gave
<i>diéronsi</i>	<i>si diédero</i>	they gave or applied themselves to
<i>dicestu</i>	<i>dicésti tu</i>	saidst thou
<i>disser</i>	<i>díssero</i>	they said
<i>dómo</i>	<i>domáto</i>	tamed
<i>éi, e'</i>	<i>égli</i>	he
<i>empio</i>	<i>empì</i>	he filled
<i>fáce</i>	<i>fa</i>	he does, or makes
<i>factan</i>	<i>facévano</i>	they did, or made
<i>fè</i>	<i>fede</i>	faith
<i>fè</i>	<i>fece</i>	he did, or made
<i>féa</i>	<i>facéva</i>	he did, or was doing
<i>féi</i>	<i>feci</i>	I did, or made
		<i>felli</i>

<i>felli</i>	<i>li fece</i>	he made them
<i>femmo</i>	<i>facémma</i>	we made [them
<i>fenne</i>	<i>ne féce</i>	he made some, or of
<i>férno</i>	<i>fécerò</i>	they made
<i>feo</i>	<i>féce</i>	he made
<i>fero</i>	<i>fécerò</i>	they made
<i>féra</i>	<i>ferisca</i>	he may strike
<i>fère</i>	<i>ferisce</i>	he strikes
<i>féron</i>	<i>fécerò</i>	they did, or made
<i>férono</i>	<i>facéste</i>	you did, or made
<i>fête</i>	<i>sarà</i>	he shall be
<i>fia</i>	<i>saránno</i>	they shall be
<i>fian</i>	<i>sarà</i>	he shall be
<i>fie</i>	<i>saránno</i>	they shall be
<i>fieno</i>	<i>sii</i>	be thou
<i>fi</i>	<i>sarébbe</i>	he should be
<i>fora</i>	<i>sarébbero</i>	they should be
<i>fórgan</i>	<i>fóssero</i>	they were, or might
<i>fóssino</i>	<i>fráte</i>	a brother { be
<i>fra'</i>	<i>fu</i>	he was
<i>fúe</i>	<i>fúrono</i>	they were
<i>fúro</i>	<i>fúrono</i>	they were
<i>gia</i>	<i>andáva</i>	he did go
<i>giro, or gir'</i>	<i>andárono</i>	they went
<i>gíte</i>	<i>andáte</i>	go you
<i>gíva</i>	<i>andáva</i>	he did go
<i>hággio</i>	<i>ho</i>	I have
<i>hálle</i>	<i>le ha</i>	he has them
<i>hálmi</i>	<i>me t' ha</i>	he has it to me
<i>hán</i>	<i>hánno</i>	they have
<i>avéi</i>	<i>avréi</i>	I should have
<i>avía</i>	<i>avrébbe</i>	he should have
<i>uvían</i>	<i>avrébbero</i>	they should have
<i>have</i>	<i>ha</i>	he has
<i>avía</i>	<i>avéva</i>	he had
<i>avría</i>	<i>avrébbe</i>	he should have
<i>hávvi</i>	<i>vi ha</i>	there is
<i>holle</i>	<i>le ho</i>	I have to her or them
<i>hónne</i>	<i>ne ho</i>	I have some or of it
<i>i'</i>	<i>io</i>	I
<i>ir</i>	<i>andáre</i>	to go

íte	<i>andáte</i>	go ye [going
ívan	<i>andávano</i>	they did go or were
lá've	<i>lá óve</i>	there where
len	<i>gliéne</i>	to him of it
lodáro	<i>lodárono</i>	they praised
lodár'	<i>lodáreno</i>	they praised
me'	<i>méglia</i>	better
men'	<i>ménē</i>	me some, or of it.
men	<i>ménō</i>	less
morío	<i>mori</i>	died
ne'l	<i>nè il</i>	neither the
nósco	<i>con nói</i>	with us
pága	<i>pagáta</i>	contented
págo	<i>pagáto</i>	contented
par	<i>páre</i>	it seems
por	<i>pórre</i>	to put
piè	<i>piéde</i>	a foot
pónno	<i>póssono</i>	they can
puóte	<i>può</i>	he can
patria	<i>potrébbe</i>	he should be able
que'	<i>quélli</i>	these
ritór	<i>ritógliere</i>	to retake
sállo	<i>lo sa</i>	he knows it
súlsi	<i>sálii</i>	I went up
sálse	<i>salì</i>	he went up
sálti ?	<i>ti sa ?</i>	dost thou find ?
salti buóno ?	<i>ti sa buóno ?</i>	dost thou like ?
se'	<i>sei</i>	thou art
sérggo, séggia	<i>sedo</i>	I sit down
séggono ség-	<i>sédona</i>	they sit down
sel [giono	<i>sélo</i>	to himself it
sí	<i>osì</i>	so, as much
siéde	<i>séde</i>	he sits
siédon	<i>sédono</i>	they sit
síen	<i>siano</i>	they be
sollévéra	<i>sollévarono</i>	they raised up
sollévir	<i>sollévarono</i>	they raised up
spéne	<i>spémē</i>	hope
spírito	<i>spírito</i>	a spirit
sta	<i>quéstia</i>	this
ste'	<i>stéttic</i>	he stood or dwelt
stel	<i>stélo</i>	the stalk or stem
		<i>súlla</i>

<i>silla</i>	<i>sópra la</i>	upon the
<i>tár</i>	<i>tali</i>	such
<i>terrállo</i>	<i>lo terrà</i>	he will hold it
<i>tiéllu</i>	<i>tiéni lo</i>	hold it thou
<i>tómmi</i>	<i>tóglimi</i>	take me away
<i>tor</i>	<i>tógliere</i>	to take away
<i>trónche</i>	<i>troncáte</i>	cut
<i>trónco</i>	<i>troncátó</i>	cut
<i>ú</i>	<i>bve</i>	where
<i>válso</i>	<i>valúto</i>	worth [ness]
<i>vánne</i>	<i>váttene</i>	go about thy busi-
<i>ve'</i>	<i>védi</i>	see thou
<i>véggio, veggo</i>	<i>védo</i>	I see
<i>veggíono, veg-</i>	<i>védono</i>	they see
<i>véglío [gono</i>	<i>véccchio</i>	an old man
<i>vélle</i>	<i>védile</i>	see thou them
<i>vélli</i>	<i>védili</i>	see thou them
<i>vélli</i>	<i>éccoli</i>	there they are
<i>véllo</i>	<i>éccolo</i>	there he is
<i>ven</i>	<i>véne *</i>	you some, or of it
<i>ver</i>	<i>vérsô</i>	towards
<i>vo'</i>	<i>vóglío</i>	I will
<i>vólto</i>	<i>voltáto</i>	turned
<i>vósco</i>	<i>con vói</i>	with you
<i>usciano</i>	<i>uscívano</i>	they were going out
<i>uscío</i>	<i>uscí</i>	he went out
<i>uscíro</i>	<i>uscírono</i>	they went out

for

** Observe, that the third person plural of the preterperfect definite terminating in *árono*, as, *legárono*, *amárono*, *scolorárono*, *negárono*, are generally to have their poetical terminations in *áro*; thus they say, *legáro*, *amáro*, *scolordro*, *negáro*. See Petrárca, Tasso, Guaríni, and all the other poets.

The poets generally retrench an *l* from the articles *délla*, *délla*, *delli*, *delle*; *álli*, *alle*, &c. and from *nélla*, *nelli*, *nelle*; *cólla*, *cölle*, hence they put, *de lo*, *de la*, *deli*, &c. *ne la*, *ne li*, *ne le*; *co la*, *co le*, &c.; example, *de la futúra caccia*,

They use sometimes *il* before verbs instead of *lo*; as *il védo* for *lo védo*; *il dicéa* for *lo dicéva*.

Remember also, that the poets more frequently use the

the verbs in *gio*, than those in *do*, when they have two terminations; thus they write *véggio* oftener than *vedo*; *veggendo* more usually than *vedendo*.

CHAP. II.

Of the different Synonyma of the Heathen Gods and Goddesses.

THE poets make use of different Synonyma to express the names of the Heathen Gods and Goddesses, which I have inserted in this chapter in their alphabetical order.

They use as Synonyma for

APOLLO,

*Il divín músico
Fébo*

*Il bióndo Dío, che in Tes-
ságlio s' adóra*

L' oráculo di Délfó

*Il rettore del Parnásso
Il Dío d' Elicóna*

BA'CCO,

*Il giovinéttò Dío che 'l
Gúnge adóra*

*Il Dío nutritò dálle Nínfe
di Nísia*

*Il Dío due vólte náto
Líbero*

CICLO'PI,

*I tre fratélli d' un sol ócchio
in frónte*

*I gigánti di Vulcáno
I fabbri di Vulcáno*

The names of the Cyclops.

BRÓNTE, STE'ROPE, PI-
RAMMÓNE.

CIE'LO,

*Etérea móle. Regióne stel-
lata*

La magióne degli Déi

CERE'RE,

*Inventríce délle prime
biáde*

*Mádre di Prosérpina
Déa d' Eléusi*

CIBE'LE,

La Déa Dindiména

La Déa Borecénzia

La móglie di Satúrno

Réa

CU'PIDO,

CUPIDO,

L'amore. Il vincitor dégli Déi
L'aláto Dio, L'arciéro volante
Il faretrato Arciéro. Il nudo Arciéro
Il ciéco Dio
Il vagabondo aláto
Il nudo pargoléttó
Garzón sóvra l' etáde astúto
Vago figlio di Cíprigna, di Citeréa, di Vénere
Fanciul bendato e nudo

DIA'NA,

Cinzia. La Lúna. La sorélla di Fóbo
Délia. La Déa délle selve, de' mónti

E'OLO,

Dio de' vènti

FLORA,

Déa de' Fiòri. Déa amica di Giunóne

GIA'NO,

Amico di Saturno. Il Dio bifronte
Il Dio che porta due chiavi

GIOVE,

Rettore délle stelle
Primo figlio di Saturno
Il gran motore
Altitonante

GIUNONE,

La móglie di Gióve. La Déa Lucína
La Déa gelosa. La regina dégli Déi
L' orgogliosa Diva

INFERNO,

Bólgia ardente
Báratro puzzolénte, Averno
Néro spéco

LUCIFERO, STELLA,

Foriéra del giórno
Stélla núnzia del giórno

LUNA,

Diána, Cinzia, E'cate
Regina della notte

MA'RE,

Pélago, Océano, Reggia Cristallina
Régno úmido. Il pádre dé' fiumi

MARTE,

Dio della guerra

MERCURIO,

Méso, intérprete dégli Déi
Inventor della lotta. Il divin Citarista
Il Dio de' ladróni. Cillino

MINERVA,

Pállade

Déa

Déa ricamatrice
La Déa che Aténe adóra
La Déa di Sámo
Inventrice delle prime ulive

NETTUNO,

Il regnátor caríto de' flutti
Il gran rettore delle acque
Il Tiranno del mare
Il fréddo ed úmido Marito di Téti

PALLADE,

Quéllea che sénza mádre dal gran Gióve náques
Bellóna, Minerva, Déa della guérre
Déa che trovò l' uso dell' olio e della lana
Inventrice delle prime ulive

PLUTO'NE,

Dio delle ténebre
Dio dell' oscuro régno
L'autéra della sepoltúra
Il primo che onorò con esequie i mórti

PROSERPI'NA,

La fíglia di Cérere
La moglie di Plútóne
La regina delle grótte Tar-táree
Déa del cupo fóndo

SATURNO,

Il témpo, il Dio del témpo

L'aláto véccchio, or veglio, il véccchio edáce

SO'LE,

Il príncipe delle óre
Il gran monárca dc' témpi
Il luminoso auriga, Apóllo
Fébo, il Fratélio di Diána
Il pianéta etérno

TERRA,

La mádre comúne de' mortali
L'antica mádre
Il suólo

TÉTI,

Regina de' flutti
Déa del märe

VE'NERE,

Cíterea, Cíprina, Cíprigna
La Déa Ericína
Verticórdia
Figlia del märe
Déa che per Adóne ardéva
Déa di Páfo
Déa d' Amatúnta
Déa, or dómma del témpo gíro
Leggiadre onor dell' acque

VULCA'NO,

Zóppo Dio
Fábbro adásto
Il divín artísta
Il genítór d'amére in Léno no

SEVENTH TREATISE.

Of Improper and Obsolete Words.

THE Italian, as well as other languages, has a great many improper words, which are used only by the vulgar and illiterate.

It is a mistake to think that the Italian tongue is spoken and pronounced best at Florence, for this is one of the places where the pronunciation of it is the most harsh and uncouth. The Court and the Academies, indeed, speak well there; but all the rest have a bad accent, and pronounce through the throat and nose.

The writings of the Florentine authors, both ancient and modern, are in a beautiful style; hence it is that the Italian proverb says, in regard to their pronunciation,

Língua Toscána in bocca Romána.

It is most certain the inhabitants of Rome and Siena speak the best Italian; therefore we say,

*Per ben parlár Italiáno,
Bisógna parlár Románo.*

Nevertheless, the vulgar at Rome generally commit a mistake in the preterperfect-definite, by making it end in the first person plural, in *ssimo* instead of *mmo*: example,

We loved	{	is ill expressed by	amássimo
We went			andássimo
We believed			credéssimo
We wrote			scrivéssimo

We should say, *amámmo*, *andámmo*, *credémmo*, *scrivémmo*; and so of all the rest of the verbs.

Neither must we say, *amaréssimo*, *crederéssimo*, and the like, to express we should love, we should believe; but *amerémmo*, *credéremmo*; and the same with regard to all verbs in the second imperfect.

The first person plural of the present tense ought to terminate in *iamo*, in all verbs without exception, as well in the indicative as the imperative and subjunctive: so that we must absolutely say, *amiámo*, and *che amiámo*, to express we love, and that we may love; and in like manner, *abbiámo*, *siámo*, *parliámo*, *crediámo*, *vediámo*, *dormiámo*, *concepiámo*, &c. and not *avémo*, *símo*, *parlámo*, *credémo*, *vedémo*, *dormímo*, *capímo*, *concopímo*, which are Calabrian and Neapolitan words derived from the Spanish: for by adding an *s* at the end of them, we should find, *avémos*, *semos*, *parlamos*, *dormimos*, &c. words entirely Spanish.

Avoid saying, as the Florentines do, *voi dicévi*, *voi amávi*, *voi credévi*, *voi andávi*, and the like, instead of *voi diceváte*, *voi amaváte*, *voi credeváte*, *voi andaváte*, because the termination in *vi* is never used but with *tú* in the singular; as, *tu amávi*, *tu dicévi*.

* * * Read those authors who have written on the purity of the Italian language, whom I have quoted at the end of this treatise; and all those who have written since the origin of that language to the present time, and you will see they disapprove of *voi avévi*, *voi amávi*, which is a great error made by the Florentines, and illiterate persons.

The reason of it is indisputable, for there must be a difference between the second person singular and the second person plural.

To convince those who say *voi amávi*, instead of *voi amaváte*; *voi dicévi*, instead of *voi diceváte*; *voi vedévi* instead of *voi credeváte*, &c. I shall only refer them to the remarks of Giacomo Pergamini, who, in his book intituled *Trattato della lingua Italiána*, says, in page 173, *La secónda persóna dell' imperfetto nel número del più, déve ésser termináta in vate: as, cantaváte, diceváte. E cóntra questa terminazionne ricevuta universalmente da' regolati dicitóri, hánno alcúni modérní usáto di scrivere, cantávi, vedévi, il che è un manifésto erróre.*

Ferrante Longobárdi, in his book intituled, *Il Tório ed il Dritto*, condemns this manner of speaking, *voi cantávi*, as improper.

For the same reason as that above given, you must not

not say *voi amásti*, *voi credésti*, *voi vedésti*, but *voi amáste*, *voi credéste*, *voi vedéste*.

To express we read, we remain, we say, we go out, you must say, *leggíamo*, *rimaníamo*, *diciámo*, *uscíamo*; and not *leghiámo*, *rimanghiámo*, *dichiámo*, *eschiámo*, and that for two incontestable reasons:

First, because there are none but verbs terminated in the infinitive in *care* and *gare*, as *cercare*, *pagare*, &c. that take an *h* in the tenses and persons, where the letter *c* or *g* precedes an *e* and an *i*, as I have said before. So that the verbs in *ere* and *ire* are not included in this rule.

Secondly, because *leghiámo* comes from *legáre*, signifying to tie, and so of the rest.

Neither must you say, as those of Lucca do, *io dirébbi*, *io farébbi*, *io sarebbi*, to express I should say, I should do, I should be, instead of *io diréi*, *io faréi*, *io sarei*.

You must neither say nor write *ámono*, *cántano*, *bálzano*, in the third person plural of verbs of the first conjugation, when all terminate in *ano*; therefore write and speak *ámano*, *cántano*, *bálzano*; because there are none but the verbs in *ere* and in *ire* that end in *ano* in the third person plural of the indicative.

Before we finish this second part, it will be proper to mention three things worthy of attention. The first relates to the letter *h*, the second to the letter *z*, when used instead of *ti*; and the third to the conjugating of all verbs, in the first person singular of the imperfect indicative. So begin with the first.

The dispute concerning the letter *h* is of no small consequence. The question is, whether it ought to be retrenched in those words in which it is not pronounced? Some pretend that it ought not to be retrenched, because this will occasion ambiguity in several words, and the reader will thereby be led into mistakes; for instance, if we leave out the *h* in the words *hámmo*, they have, and *hámo*, a hook, there is no distinguishing them from *áanno*, a year, and *ámo*, I love. The same difficulty occurs in a great many other words, which, for the sake of brevity, we omit.

See page 27, concerning the use of the letter *h*.

Others

Others (of which number are members of the Academy of *La Crusca*) maintain, that it ought absolutely to be retrenched. Their reason is, that they look upon it as altogether superfluous in words where it is not pronounced : and moreover, by using it without necessity, it becomes a stumbling block to foreigners, especially to the Germans and Swiss, who, being accustomed in their own language to pronounce it wherever they find it written, do the same in Italian, which is wrong.

The second point I have to mention relates to the letter *z*, when used for *t*, followed by two vowels, the first of which is *i*, in words derived from the Latin, as, *grátia*, *vítio*, which at present are written with a *z*; example, *grázia*, *vixio*. There are a great many who condemn this change of orthography, and insist that these words ought to be spelled with a *t*, as in Latin ; yet I think it is right to make use of the *z*, for otherwise it will be impossible to give a just and true pronunciation to those words. It may be said, there is a rule which teaches, that the syllable *ti* is sounded before a vowel, as if there was an *s* in the middle : but how shall I know that I am not to pronounce this syllable in the same manner in the words *natió*, native; *simpatía*, sympathy; *partío*, he went away; and several others ? How comes it that we do not say, *natsio*, *simpatsia*, *partsio* ? Doubtless the common reason of this difference may be assigned, namely, that those words are not derived from the Latin, or if they be, they are still of Greek derivation, and that even in Latin they are pronounced differently from words of Latin origin. This reason perhaps is good in itself, but is of no use to those who are not acquainted with the Latin tongue, and consequently incapable of tracing the etymology of words.

I shall now proceed to the third difficulty, concerning the first person singular of the imperfect indicative of all verbs. In regard to this article, one might implicitly follow the rule which commonly prevails at present ; that is, to terminate it in *a* and not in *o* ; for example, we might say *avéva* instead of *avévo* ; yet, to give my opinion freely, I can see no reason for making

making this alteration, which I apprehend ought rather to be considered as an abuse than as a rule. If it is owing to examples which occur in good authors, these examples, I make no doubt, are owing to the mistakes of typographers. And, indeed, I can never imagine that *Boccaccio*, *Villani*, and several others, to whom a great many pay a degree of veneration bordering upon idolatry, should make use of the third person instead of the first. I can never believe they would attempt to introduce such an abuse, except by chance, and in poems, where the rhyme and measure of the verse will plead excuse for a multitude of words, which would never be tolerated in prose. Convinced of this, I maintain that we ought ever to make use of the termination *o*, and not that of *a*, till I see a better reason to justify this alteration. Hitherto I have met with none among the best writers on this subject; and they who pretend that we should say *amáva*, *avéva*, &c. instead of *amávo*, *avévo*, &c. are able to assign no other reason than this, viz. that we sometimes meet with the expression in the best authors; upon which they take upon them boldly to pronounce, that *amávo*, *avévo*, &c. are low words, and only used by the common people.

For my part, I think quite the contrary, and am convinced that the words *amáva*, *avéva*, &c. are more suitable to the vulgar than to polite persons and people of education, because I cannot comprehend how those who ought naturally to surpass others so much in knowledge, should attempt to defend an expression in many respects repugnant to good sense. Besides, I have three reasons for being of this opinion. The first is, that in all verbs, and in what sense soever, I never could find that the third person was used instead of the first. The second is, that this change is productive of ambiguity in discourse, which ought always to be avoided. The third and last reason, which to me appears altogether definitive in regard to those who pay so great a deference to the authority of writers of the first order is, that since we often meet with both terminations in their works, and it will not be granted us, that either of them is owing to the mistakes

takes of printers, this is a demonstration, that these writers looked upon both the one and the other termination as equally good, since they could not make use of *amávo*, which some moderns absolutely prescribe, without thinking of *amáva*, which they would surely have adopted, had they thought it more elegant than the other. The best argument, however, in favour of the latter termination is, that it may deserve the preference in phrases where a great number of words terminating in *a* might be disagreeable to the ear; but even then it will be proper to make use of the pronoun personal, in order to avoid the ambiguity I have mentioned.

EIGHTH TREATISE.

Of Expletives, Compound Words, Capitals, and Punctuation.

CHAP. I.

Of Expletives.

EXPLETIVES are certain particles which, though not absolutely necessary for the grammatical construction, add great strength and elegance to discourse.

There are three sorts of Expletives. First, those which give energy to speech, so as to represent the thing, as it were, to your sight. Secondly, those which add grace and ornament. Thirdly, those which the Italians call *accompágna námi*, and *accompágna vérbi*, and are certain particles added to nouns or verbs, redundant indeed in sense, but peculiar to the Italian idiom.

I. Of the first sort are the following; *écco*, behold, or, see now, in the beginning of a sentence; as, *écco, io non so dir*, behold, I cannot tell.

Béne, well, is used in the beginning of a sentence before an interrogation: *béne, che fai tu qui?* well, what dost thou here? or in answering in the affirmative, *béne, io lo farò*, well, I will do it: sometimes the particle *sì* is added to it; *disse Colandrino, sì béne*, Colandrino said, yes, indeed: sometimes *ora* is prefixed to it, as, *ora béne, come faremo?* well, what shall we do?

Pur is equivalent to the English word *indeed*, and adds evidence and clearness: *la cosa andò pur così*, the thing went so indeed: when it is prefixed to a particle of time, it signifies *exactly*; *perciocchè pur allora, n'erano smontati i signori*, because the gentleman had then exactly dismounted.

Già has also sometimes the force of *indeed*; *ora fósso éssi pur già dispósti a venire*, now if they were really disposed to come; sometimes the particle *mái* is added to it, and then it signifies *never*: *non usáva giammái*, he never used.

Mái either prefixed to or put after *sémpre*, gives it great force; *io sémpre mái farò ciò*, I will always do this; *che si giáce mái sémpre in ghiáccio*, that is always covered with ice.

Mica and *púnco* strengthen negatives; *no míca d'uómo di pocó affare*, a man of no small consequence; *il re non è púnco mórtio ma vivo*, the king is not dead, but alive.

Túutto gives strength; *la gentil gióvane túta tímida*, the genteel young woman quite afraid.

Via, joined to verbs, increases their force; *via a casa del préte ne portárono*, they carried us away to the priest's house.

II. Of the second sort of Expletives are the following:

Egli is sometimes used for ornament, without regard to gender or number: *egli è il véro*, it is true; *egli non sóno ancora mólti anni passáti*, it is not many years since; *egli é óra di desinare a casa*, it is dinner time at home.

Ella is therefore used as an ornamental Expletive; *cominciò a dire, ella non andrà così*, she began to say, it shall not go so.

Eso is used in both genders and numbers, with the particle *con* before some pronouns, and even without the

the pronouns ; *élla voléva con éssò lui digiundre*, she was willing to fast with him ; *rise con éssò lei*, he laughed with her ; *cominciò a cantare con esso loro*, he began to sing with them ; *che venga a desinare con éssò noi*, let him come and dine with us ; *la disavventura éra tanta, e con éssò, la discordia de' Fiorentini*, the disaster was so great, and withal the discord of the Florentines.

Ora is used in resuming or continuing a discourse, in the same manner as *now* in English ; *óra io ve l'ho udito dire mille volte*, now I heard you say it a thousand times. Sometimes it gives a force to interrogations ; *disse all' ora, óra che vorrà dir quèsto?* he then said, now, what does this mean ?

Si has a particular beauty as an expletive ; *oltre a quéllo ch' egli fu óttimo filósofo, si fu égli leggiadrisimo e costumáto*, for besides his being an excellent philosopher, he was moreover very courteous and manly.

Di is used in a manner peculiar to the Italian language ; *e di giorno e di notte*, both day and night.

Non is often used as an expletive ; *quèsto fanciúllo appéna ancora non ha quattordici anni*, this child is hardly fourteen years old. This is worth observing, because we find thereby that in Italian *non* does not always imply a negative.

Altriménti is also used merely as an ornament : *sénza sapér altriménti che egli si fósse*, without knowing who he was.

III. Of the third sort are the following words :

Uno and *úna*, not as numeral nouns, but as particles whose office it is to accompany nouns, without adding any thing to the signification, for which reason the Italians call them *accompagnanómi* : *io crédo che gran nöja sia ad úna bëlla e delicáta donna avér per marítò un mentecáutto*, I believe it is very disagreeable for a fine sensible woman to have a fool for a husband.

Alcúno is sometimes used instead of *uno* ; *erano legati in alcún luogo pùbblico*, they were tied in a public place.

The particles that accompany verbs without adding any thing to the signification, are *mi, ci, ti, vi, si, and ne*.

Mi : *io mi crédo, che le dónde sien tutte a dormire*, I believe

I believe the women are all asleep. Sometimes the particle *ne* is added to it; but then we say *me*, and not *mi*: *sommene venuto*, I am come.

Ci : *la donna e Pirro dicévano noi ci seggiámo*, the woman and Pyrrhus said, let us sit down. With the pronominal article, it makes *ce*; *e pòscia cel godrémo quì*, and afterwards we will enjoy it here. In like manner with the particle *ne*: *vogliámcene noi andáre ancóra?* shall we go yet?

Ti : *che tu cón noi ti rimánga per quéta sera*, stay with us this evening. Before the pronoun relative they say *te*: *tu te ne pentirái*, thou wilt repent it; and with *ne* they also say *te*: *viéntene méco*, come along with me.

Vi : *io non so se vói conoscéste il cavaliére*, I know not whether you were acquainted with the gentleman. With *ne* they say *ve*: *vói potréte tornarvene a cásá*; you may go home.

Si del palágio s'uscì, *e fuggíssi a cásá súa*, he went out of the palace, and ran home. With the pronoun relative, and with *ne*, it makes *se*: *se gli mangiò*, he ate them, *féce vista di bérsla*, he pretended to drink it; *i tre giovani se n' andírono*, the three young men went away.

Ne : *chetaménte n' andò*, he went away quietly; *andiánne là*, let us go there.

CHAP. II.

Of Compound Verbs.

THE Italians, for the sake of elegance and strength of expression, have often recourse to compound words; concerning which it is impossible to give any general rule; the surest way is to make use of those which are established by custom; as,

Ognúno
Gentiluómo
Sotovóce

every one
a gentleman
whispering

Sottománo

<i>Sottománo,</i>	underhand.
<i>Nondiméno, nulladiméno,</i>	nevertheless.
<i>Trentótto,</i>	thirty-eight.
<i>Quaránta cinque,</i>	forty-five.
<i>Sóttosopra,</i>	topsy-turvy.

However, we shall make a few remarks on this subject, which may be of use to the learner.

When the first of the compounding words ends with a vowel, and the second begins with a consonant, the Italians are accustomed to pronounce them with greater emphasis, and therefore they repeat the first consonant of the second word, as *dello*, *colassù*, *laggiù*, *appiè*, &c. We except from this rule the verb *ridirizzáre*.

The first of the compounding words sometimes loses the last vowel, whatever consonant it precedes; and the first consonant of the second word is repeated, as, *sottérra*, *sérgiola*, *soppánno*, *sózzopra*, &c.

When one of the compounding words is a pronoun, and the last syllable of the word is accented, the consonant of the particle is repeated, unless it happens to be followed by another consonant; for example, we say *dímmi*, tell me; *diròtti*, I will tell thee; *dirógli*, I will tell him. But if the word to which the particle is joined, loses its final vowel in the junction, the consonant of the particle is not repeated; for which reason *dirai farái*, and the like, with the junction of the particle, makes *dirálo*, *faráne*, &c.

In some words, for the facility of utterance, and more agreeable sound, a consonant is changed: thus, for instance, before the letters *b*, *c*, *l*, we put an *n* instead of an *m*, as *panbollító*, *amíanci*, *farénlo*, &c. instead of *pambollító*, *amiámci*, *farémlo*, &c.

CHAP. III.

Of Capitals and Punctuation.

1. Of CAPITALS.

IN regard to Capital Letters, the following rules are established by the Italians:

1. Over

1. Over capitals you are never to put any mark of accent or apostrophe.
2. Proper names always begin with a capital
3. Names of nations taken substantively, begin with a capital; as, *i Francési fecero guerra*, the French made war; but taken adjectively they require a small letter, and therefore they write, *mercante francese*.
4. The expressing of a genus or species requires a capital, hence they write *l' Uomo è la più nobile delle inferiori creature*, Man is the noblest of the inferior creatures; *il Cavallo è utile alla guerra*, the Horse is useful for war; but the capital is dropped when they are applied to individuals; *quest' è un buón uomo*, this is a good man; *eccò un bel cavallo*, there is a fine horse.
5. Those appellatives which are used instead of proper names, require a capital; hence they write *il Padre*, *il Médico*, *il Maestro*, the Father, the Physician, the Master, when speaking of some particular person.
6. All names of dignities, degrees, and honours, require a capital; thus they write *Papa*, *Imperatore*, *Ré*, *Vescovo*, &c. Pope, Emperor, King, Bishop, &c.
7. At the beginning of a period, the first letter is always a capital.

II. Of Punctuation.

The use of stops or points is to distinguish words and sentences, so as to express the sense with clearness. The Italians have five stops, or pauses.

1. The *punto fermo*, the same as our period, or full stop (.), is used at the end of a period, to show that the sentence is completely finished.
2. The *mézzo punto*, which is our colon (:), is the pause made between two members of a period, that is, when the sense is complete, but the sentence not ended.
3. The *punto e virgola*, our semicolon (;), denotes that short pause which is made in the subdivision of the members or parts of a sentence.
4. The *point of interrogation*, thus (?), or the point of admiration, thus (!).
5. The *virgola*, the same as our comma (,) is the shortest pause of resting in speech, being used chiefly to

to distinguish nouns, verbs, and adverbs, as also the parts of a shorter sentence.

The use of these stops is much the same among the Italians as the English ; if the former have any particularity, it is in regard to the *virgole*, or commas ; concerning which we shall make the following remarks :

Whenever a word or a preposition is inserted in a period, of which it does not form a part, it is put between commas : as, *facciám dunque a cotésto módo, ma con quéstó, vedi, che tu non parta da me*, let us proceed in this manner, but with this condition, take care, that you do not leave me.

The conjunction *e*, and the disjunctions *o* or *ne*, require a comma before them ; yet when these particles are repeated, and the first stands as an expletive, it ought to have no comma before it ; as, *quánto egli, nell' una, e nell' áltra interpretázione si segnalásse, non fa d'uópo ch' io vi ridica*, how much he distinguished himself both in one and the other explanation, there is no necessity for my telling you. In like manner, *pesándolo o cólla stadéra, o colla biláncia : pero ióccchè nè nell' uno, nè nell' altro*.

The relatives *che*, and *quále*, require a comma before them, as they suppose some kind of pause, though very small ; but when *che* signifies *what*, it requires no comma, as *attento a vedére che di lui avvenísse*, attentive to see what became of him ; *avvegnane che può*, let what will happen.

A comma is always to be prefixed to conjunctions, even when those conjunctions are not expressed, but understood : as, *nou sia ubbridco, nè taverniére, non giuocatóre, non masnadiére*, the conjunction *e* is understood.

When conjunctions and adverbial expressions are repeated, and correspond to one another, the first does not require a comma : *éra Cimóne sì per la sua fórmá, e sì per la nobilitá, e ricchezza del pádre, quásí noto a ciascúno del paése*. Cymon was known almost to every man in the country, as well on account of his person, as for the nobility and wealth of his father.

THE ITALIAN MASTER.

PART III.

CONTAINING,

- I. A Vocabulary of Words most necessary to be known.
 - II. The Words most used in Discourse.
 - III. Familiar Dialogues.
 - IV. A Collection of Italian Phrases, in which the Delicacy of that Language consists.
 - V. Several little Stories, Jests, Sentences of divers Authors, and a Collection of the choicest Italian Proverbs.
 - VI. An Introduction to Italian Poetry.
 - VII. Fine Thoughts from the Italian Poets.
 - VIII. Different Inscriptions and Titles used in Italian Letters.
 - IX. Letters of Business and Compliment.
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A VOCABULARY OF WORDS

NECESSARY TO BE KNOWN.

<i>Del Cielo e degli Elementi.</i>	Of the Heavens and the Elements.
<i>DIO, Iddio</i>	GOD
<i>Gesù Cristo</i>	Jesus Christ
<i>lo Spirito Santo</i>	the Holy Ghost
<i>la Trinità</i>	the Trinity
<i>gli angeli</i>	the angels
<i>un profeta</i>	- a prophet
<i>il cielo</i>	heaven
<i>il cielo</i>	the sky
<i>il paradyso</i>	paradise
<i>l' inferno</i>	hell
<i>il mondo</i>	the world

il fuoco

<i>il fuóco</i>	the fire
<i>l'ária</i>	the air
<i>la térra</i>	the earth
<i>il mare, l' ácqua</i>	the sea, the water
<i>il sóle</i>	the sun
<i>la lúna</i>	the moon
<i>le stélle, gli astri</i>	the stars
<i>i rággî</i>	the rays
<i>le níevole</i>	the clouds
<i>il vénto</i>	the wind
<i>la pióggia</i>	the rain
<i>il tuóno</i>	the thunder
<i>il baléno, il lampo</i>	the lightning
<i>la grándine</i>	the hail
<i>il fulmine</i>	the thunderbolt
<i>la néve</i>	the snow
<i>il gélo</i>	the frost
<i>il ghiáccio</i>	the ice
<i>la brina</i>	the glazed frost
<i>la rugiáda</i>	the dew
<i>la nébbia</i>	a fog or mist
<i>il terremóto, il tremuoto</i>	the earthquake
<i>il dilúvio</i>	a deluge or flood
<i>il cálido, or calor</i>	the heat
<i>il fréddo</i>	the cold

Del Tempo, e delle Stagióni. Of the Time and Seasons.

<i>Il górnó</i>	the day
<i>la nótte</i>	the night
<i>il mézzo górnó</i>	noon or mid-day
<i>la mézza nótte</i>	midnight
<i>la mattina</i>	the morning
<i>la séra</i>	the evening
<i>un' óra</i>	an hour
<i>un quárto d'óra</i>	a quarter of an hour
<i>una mézz' óra</i>	half an hour
<i>tre quárts d'óra</i>	three quarters of an hour
<i>oggi</i>	to-day
<i>jéri</i>	yesterday

dománi,

<i>dománi, dimáni</i>	to-morrow
<i>jer l'altro, l' altro jéri</i>	the day before yesterday
<i>posdománi, domán l' altro</i>	the day after to-morrow
<i>quésta séra</i>	this evening
<i>quésta mattína</i>	this morning
<i>dópo pránzo</i>	after dinner
<i>dópo céna</i>	after supper
<i>úna settimána</i>	a week
<i>un mése</i>	a month
<i>un áanno</i>	a year
<i>un minuto</i>	a minute
<i>un istante</i>	an instant
<i>un momento</i>	a moment
<i>la primavéra</i>	the spring
<i>la státe, l'estate</i>	the summer
<i>l'autúnno</i>	autumn
<i>l'inverno, il vérno</i>	the winter
<i>giórno di féstá</i>	a holiday
<i>giórno di lavoro</i>	a working-day
<i>il levar del sóle</i>	the sun-rising
<i>il tramontár del sóle</i>	the sun-setting
<i>l'alba, l'auróra</i>	the dawn, aurora

I Giórni délla Settimána.

The Days of the Week.

<i>Lunedì</i>	Monday	<i>Venerdì</i>	Friday
<i>Martedì</i>	Tuesday	<i>Sábato</i>	Saturday
<i>Mercoledì</i>	Wednesday	<i>Doménica</i>	Sunday
<i>Giovedì</i>	Thursday		

I Mési.

The Months.

<i>Gennájo</i>	January	<i>Lúgglio</i>	July
<i>Febráajo</i>	February	<i>Agóstó</i>	August
<i>Márzo</i>	March	<i>Settémbre</i>	September
<i>Apríle</i>	April	<i>Ottóbre</i>	October
<i>Mággio</i>	May	<i>Novémbre</i>	November
<i>Giúgno</i>	June	<i>Dicémbre</i>	December

Le

Le feste dell' anno.

Il capo d' anno
il gibrno déi Re
la Quarésima
le Quattro témpora
la Doménica délle pálme
la settimana santa
il Venerdì santo
il giórno di Pásqua
le Pentecóste
il giórno de' Morti
Natále
la vigília
la mietitura, mésse, raccolta
le vendémmie

The holidays of the year.

New-year's day
 Twelfth-day
 Lent
 the Ember-weeks
 Palm-Sunday
 Passion-week
 Good-Friday
 Easter-day
 Whitsuntide
 All-souls day
 Christmas-day
 the eve
 the harvest
 the vintage

Regni d'Europa e loro Capitali.

<i>Spagna</i>	Spain
<i>Francia</i>	France
<i>Inghilterra</i>	England
<i>Scozia</i>	Scotland
<i>Irlanda</i>	Ireland
<i>Boemia</i>	Bohemia
<i>Norvegia</i>	Norway
<i>Polonia</i>	Poland
<i>Russia</i>	Russia
<i>Danimarca</i>	Denmark
<i>Svezia</i>	Sweden
<i>Turchia</i>	Turkey
<i>Ungheria</i>	Hungary
<i>Napoli</i>	Naples
<i>Sicilia</i>	Sicily
<i>Sardegna</i>	Sardinia
<i>Piemonte</i>	Piedmont

The Kingdoms of Europe and their Capital Cities.

<i>Madrid</i>	Madrid
<i>Parigi</i>	Paris
<i>Londra</i>	Lòndon
<i>Edinburgo</i>	Edinburgh
<i>Dublino</i>	Dublin
<i>Praga</i>	Prague
<i>Bergen</i>	Bergen
<i>Varsavia</i>	Warsaw
<i>{ Pietroburgo</i>	Petersburg
<i>{ Mosca</i>	Moscow
<i>Copenaghen</i>	Copenhagen
<i>Stockholm</i>	Stockholm
<i>Costantinopoli</i>	Constantinople
<i>Presburgo</i>	Presburg
<i>Napoli</i>	Naples
<i>Palermo</i>	Palermo
<i>Cagliari</i>	Cagliari
<i>Torino</i>	Turin

<i>Delle Dignità Ecclesiastiche.</i>	<i>Of Ecclesiastical Dignities.</i>
<i>Il papa, il pontefice</i>	the pope
<i>un cardinale</i>	a cardinal
<i>un arcivescovo</i>	an archbishop
<i>un vescovo</i>	a bishop
<i>un nuncio</i>	a nuncio
<i>un prelato</i>	a prelate
<i>un rettore</i>	a rector
<i>un vicario</i>	a vicar
<i>un vicario generale</i>	a vicar-general
<i>un decano</i>	a dean
<i>un canonico</i>	a canon
<i>un prete</i>	a priest
<i>un cappellano</i>	a chaplain
<i>un elemosiniere cappellano</i>	an almoner
<i>un curaço, un parroco,</i>	
<i> un piovano</i>	a curate
<i>un predicatore</i>	a preacher
<i>un sagrestano</i>	a sexton
<i>un chérico</i>	a clerk
<i>un músico, un suonatore</i>	a musician

Names of some Articles of Food.

<i>Páne</i>	bread
<i>áqua</i>	water
<i>vino</i>	wine
<i>birra</i>	beer
<i>cárne</i>	meat or flesh
<i>pésce</i>	fish
<i>aléssó</i>	boiled meat
<i>arrosto</i>	roast meat
<i>un boccón di páne</i>	a mouthful of bread
<i>un pasticcio</i>	a pie
<i>úna fétta di pasticcio</i>	a slice of pie
<i>úna minéstra</i>	a soup
<i>un bródo</i>	a basin of broth
<i>un' insaláta</i>	a salad
<i>úna sálsa</i>	the sauce
<i>un intíngolo</i>	a ragout
<i>delle frutta</i>	fruit
<i>del formággio</i>	cheese

L'Apparéchiodélla Távola. The Covering of the Table.

<i>La távola</i>	the table	<i>úno scalda-</i>	a chafing-
<i>úna sédia</i>	the chair	<i>vivández</i>	dish
<i>la továglia</i>	the table-cloth	<i>un bacile</i>	a basin
<i>una salviéttá</i>	a napkin	<i>un bicchiére</i>	a glass
<i>un coltéollo</i>	a knife	<i>un fiásco,</i>	a flask
<i>una forchétta</i>	a fork	<i>úna bottiglia</i>	a bottle
<i>un cucchiájo</i>	a spoon	<i>úna tazza</i>	a cup
<i>un tónodo</i>	a plate	<i>úna sotto-cóppa</i>	a saucer
<i>un pidtto</i>	a dish	<i>úno sciugamáni</i>	
<i>úna saliéra</i>	a salt-cellar	<i>un servizio</i>	a towel
<i>un acetájo</i>	a vinegar-bottle	<i>úna cesta, un cestóne</i>	a service or course
<i>una zucche-riéra</i>	a sugar-dish	<i>úna fogliéttá</i>	a basket
<i>un candeliére</i>	a candle-stick	<i>úna pínta</i>	a half-pint
<i>úna candéla</i>	a candle	<i>un boccále</i>	a pint
<i>lo smoccola-tójo</i>	the snuffers	<i>úna bottiglia</i>	a jug
		<i>un cavasúghero</i>	a bottle
			a corkscrew

Quel che si mangia a Távola per l' Aléssso.

<i>Búe, mánzo</i>	beef
<i>castráto</i>	mutton
<i>vitélico</i>	veal

What is eaten at Table as boiled Meat.

<i>agnéollo</i>	lamb
<i>úna gallína</i>	a hen
<i>un pollástro</i>	a fowl

Per gli Antipásti.

<i>Un guazzetto</i>
<i>úna fricasséa</i>
<i>úna stufáto</i>
<i>un' animélla di vitélico</i>
<i>úna crostáta, una torta</i>
<i>dei pasticcétti</i>
<i>del presciúutto</i>

For the first Course.

a ragout
a fricassee
stewed meat
sweet bread
a tart
petty patties
some ham

délle

<i>delle salsicce</i>	sausages
<i>un salame di Bologna</i>	a Bologna sausage
<i>del sanguinaccio</i>	black pudding
<i>del fegato</i>	liver
<i>delle radici</i>	radishes
<i>un melone, popone</i>	a melon

Quel che si fa arrostire.

<i>Un cappone</i>	a capon
<i>pollastri</i>	pullets
<i>piccioni</i>	pigeons
<i>le beccacce</i>	woodcocks
<i>le pernici</i>	partridges
<i>i tordi</i>	thrushes
<i>le lódoles</i>	larks
<i>le quáglie</i>	quails
<i>i fagiúni</i>	pheasants
<i>un gallinaccio</i>	a turkey
<i>un óca</i>	a goose
<i>un pápero</i>	a gosling
<i>un' ánitra</i>	a duck
<i>un daino</i>	a deer
<i>una lépre</i>	a hare
<i>un coniglio</i>	a rabbit
<i>un pórco, un majale</i>	a pig
<i>un porchéttò</i>	a roasting pig
<i>un cinghidále</i>	a wild boar
<i>salvaggina</i>	venison
<i>testuggine di mare</i>	turtle
<i>un cérvø</i>	a stag
<i>un cosciótto</i>	a leg of mutton
<i>un lómbo di vitéllø</i>	a loin of veal
<i>una spalléttà di castráto</i>	a shoulder of mutton
<i>una braciuóla</i>	a steak
<i>del selvaggiúme, dell'uc-</i>	game
<i>celláme</i>	

Per condire le Vivande.

<i>Del sáls</i>	salt
<i>del pépe</i>	pepper
<i>dell' ólio</i>	oil

To season Meat with.

<i>dell' acéto</i>	vinegar
<i>dell' agréstò</i>	verjuice
<i>della mostárda</i>	mustard

dei

<i>dei garofani</i>	cloves	<i>dell' aglio</i>	garlick
<i>della cannella</i>	cinnamon	<i>del lardo</i>	bacon
<i>dei capperi</i>	capers	<i>dei melangoli,</i>	oranges
<i>del latro</i>	laurel	<i>degli aranci</i>	
<i>dei funghi</i>	mushrooms	<i>dei limoni</i>	lemons
<i>dei tartufoli</i>	truffles	<i>del persimolo</i>	parsley
<i>delle cipolle</i>	onions	<i>delle cipollette</i>	young onions
<i>dègli scalogni</i>	shalots	<i>delle uova</i>	eggs

Per l' Insalata.

<i>Dell' erbe</i>	herbs
<i>dell' indivia</i>	endive
<i>della lattuga</i>	lettuce

For a Salad.

<i>de' selleri</i>	celery
<i>del cerfoglio</i>	chervel
<i>del crescione</i>	cresses

Per i Giorni di Magro.

<i>Del buttero</i>	butter
<i>del latte</i>	milk
<i>delle uova da bère</i>	eggs in the shell
<i>delle uova af-</i>	poached eggs
<i>fogate</i>	
<i>una frittata</i>	an omelet
<i>dei gamberi</i>	crawfish
<i>un luccio</i>	a pike
<i>una carpa</i>	a carp
<i>una trota</i>	a trout
<i>una sogliola</i>	a sole
<i>un' anguilla</i>	an eel
<i>una tinca</i>	a tench
<i>uno storione</i>	a sturgeon
<i>un' aringa</i>	a herring

For Fish Days.

<i>delle ostriche</i>	oysters
<i>del salmone</i>	salmon
<i>del merluzzo</i>	cod-fish
<i>delle alici</i>	anchovies
<i>un gambero</i>	a lobster
<i>dei piselli</i>	peas
<i>delle fave</i>	beans
<i>dègli spinaci</i>	spinage
<i>dei carciofoli</i>	artichokes
<i>dègli spàragi</i>	asparagus
<i>dei cavoli</i>	cabbages
<i>dei broccoli</i>	sprouts
<i>dei cavoli fiòri</i>	cauliflowers
<i>del finocchio</i>	fennel

Per le Frutta.

<i>Delle mèle, dei pomi</i>	
<i>delle pêre</i>	
<i>delle pérsiche</i>	
<i>dei bricòccoli</i>	
<i>delle ceràse</i>	
<i>delle uvespine</i>	

For the Dessert.

apples
pears
peaches
apricots
cherries
gooseberries

dei

<i>dei fichi</i>	figs
<i>delle susine</i>	plumbs
<i>dei lamponi</i>	raspberries
<i>dell' uva</i>	grapes
<i>delle fritelle</i>	frittars
<i>una torta, una crostata</i>	a tart
<i>dei zuccherini</i>	sugar-plums
<i>dei confetti</i>	sweet-meats
<i>delle noci</i>	nuts
<i>delle nocciuole</i>	filberts
<i>delle castagne</i>	chesnuts
<i>delle mandorle</i>	almonds
<i>delle nespole</i>	medlars
<i>delle more nere</i>	blackberries
<i>delle mela cotogne</i>	quinces
<i>delle melagrane</i>	pomegranates
<i>delle arance</i>	oranges
<i>delle ulive</i>	olives
<i>delle more di gelso</i>	mulberries
<i>dei meloni, poponi</i>	melons
<i>cocomeri</i>	water-melons

Grádi di Parentádo.

Il pádre
la madre
l'ávo, il nonno
l' áva, la nonna
il bisávo
la bisáva
il figlio
la figlia
il fratello
la sorélla
il primogénito
l'ultimo nato
lo zío
la zia
il nipóte
la nipóte
il pronipóte
la pronipóte

Degrees of Kindred.

the father
 the mother
 the grandfather
 the grandmother
 the great-grandfather
 the great-grandmother
 the son
 the daughter
 the brother
 the sister
 the eldest son
 the youngest son
 the uncle
 the aunt
 the nephew
 the niece
 the nephew's son
 the niece's daughter

<i>il cugíno</i>	the cousin
<i>la cugína</i>	the female cousin
<i>il cognáto</i>	the brother-in-law
<i>la cognáta</i>	the sister-in-law
<i>il suócer</i>	the father-in-law
<i>la suócer</i>	the mother-in-law
<i>il género</i>	the son-in-law
<i>la nuóra</i>	the daughter-in-law
<i>il nipotíno</i>	the grand-son
<i>la nipotína</i>	the grand-daughter
<i>i genitóri</i>	the parents
<i>lo spóso</i>	the spouse, <i>masc.</i>
<i>la spósa</i>	the spouse, <i>fem.</i>
<i>consórte</i> , masc. and fem.	a consort
<i>il geméllo</i>	the twin-brother
<i>il figlióccio</i>	the god-son
<i>la figlióccia</i>	the god-daughter
<i>padríno</i>	the god-father
<i>matrína</i>	the god-mother
<i>la bália</i>	the nurse
<i>un parénte</i>	a relation, a relative
<i>la parénte</i>	the female relation, relati
<i>l'amico</i>	the friend
<i>l'amica</i>	the female friend
<i>un nemíco</i>	an enemy, <i>masc.</i>
<i>úna nemíca</i>	a female enemy
<i>un védovo</i>	a widower
<i>úna védova</i>	a widow
<i>un eréde</i>	an heir
<i>úna eréde, úna réde</i>	an heiress
<i>un pupíllo</i>	a pupil, <i>masc.</i>
<i>úna pupílla</i>	a female pupil
<i>un parentádo</i>	an alliance
<i>un matrimónio</i>	a marriage
<i>úno sposalízio</i>	a wedding

Degli Státi dell' Uómo e della Dónna. Of the Conditions of Man and Woman.

Un uómo
úna dónna

a man
a woman

O

un

<i>un uomo attempato</i>	an aged man
<i>una donna attempata</i>	an aged woman
<i>un vecchio</i>	an old man
<i>una vecchia</i>	an old woman
<i>un giovane</i>	a young man
<i>una giovane</i>	a young girl
<i>un marito</i>	a husband
<i>una moglie</i>	a wife
<i>un bambino, masc.</i>	an infant
<i>una bambina, fem.</i>	
<i>un ragazzo, fanciullo</i>	a boy
<i>un ragazzino, fanciullino</i>	a little boy
<i>una fanciullina</i>	a little girl
<i>una zitella</i>	a maid
<i>il padrone</i>	the master
<i>la padrona</i>	the mistress
<i>il servitore</i>	the man servant
<i>la serva</i>	the female servant
<i>il cittadino</i>	the citizen
<i>il contadino</i>	the countryman
<i>un forestiero</i>	a stranger
<i>un barone</i>	a rogue
<i>un monello, un furbo</i>	a sharper, a knave
<i>un ladro</i>	a thief

*Quel chè bisogna per
vestirsi.*

<i>Un vestito, un abito</i>
<i>un cappello</i>
<i>una perucca</i>
<i>una cravatta</i>
<i>un ferrajuolo</i>
<i>un abito, un vestito</i>
<i>le calzette, calze</i>
<i>le sottocalzette, le sottocalze</i>
<i>gli scarpini</i>
<i>le scarpe</i>
<i>le pianelle</i>
<i>una camicia</i>

What is necessary for
dressing oneself.

a suit of clothes
a hat
a wig
a cravat
a great coat
a coat
stockings
under stockings
the pumps
the shoes
the slippers
a shirt

una

<i>una camiciola</i>	{	a waistcoat
<i>una sottoveste</i>		a sleeve
<i>una mánica</i>		the ruffles
<i>i manichétti</i>		a cap
<i>una berráta</i>		a night-gown
<i>una zimárra</i>		a pocket
<i>una tasca, una sacchecia</i>		the fob
<i>il borsellino</i>		pantaloons
<i>pantaloni</i>		trowsers
<i>calzoni lunghi</i>		drawers
<i>mutande</i>		

+ *Coi Vestiti, bisogna*

With Clothes, we must have

<i>Delle fettuccce</i>	ribbons
<i>dei merlétti</i>	lace
<i>dei bottóni</i>	buttons
<i>delle bottoniére</i>	button-holes
<i>della frángia</i>	fringe
<i>dei guánti</i>	gloves
<i>un fazzolétt</i>	a handkerchief
<i>un oriuólo, orológio</i>	a watch
<i>un manicótt</i>	a muff
<i>delle fibbie</i>	buckles
<i>delle legácce</i>	garters
<i>un anéll</i>	a ring
<i>un péttine</i>	a comb
<i>una tabacchiera</i>	a snuff-box

*Per quelli che móntano
a Cavállo.*For those who ride on
Horseback.

<i>Un pendóne</i>	a belt
<i>una cintúra</i>	a girdle
<i>le pistóle</i>	the pistols
<i>una brígilia</i>	a bridle
<i>una sella</i>	a saddle
<i>le stáffe</i>	the stirrups

<i>la frusta</i>	the whip
<i>gli stivali</i>	the boots
<i>gli speroni</i>	the spurs
<i>la ginocchiéra</i>	the top of the boot
<i>la rotella</i>	the rowel of the spurs
<i>la gámba</i>	the leg
<i>la suóla</i>	the sole
<i>il calcárgno</i>	the heel

Per le Signore.

Una cúffia
úna gonnélla, úna sottána
il bústo
il grembiále
úna máschera
un vélo
gli orecchíni
i ricci
un ventáglio
úna stécca
gli smanigli
l' apparecchiatójo
le spílle
un torsélló
un pajo di fórbici
un ditále
un ágo
il filo, il refe
il liscio
le mósche
ácque odorose
délla pólvore
lo spillone di tésta
l' acconciatúra di cápo
la scátola
le gióje
úna giója, un giojélló
un diamánte
úno smeráldo
un rubíno

For the Ladies.

a cap, or head-dress
 a petticoat
 the stays
 the apron
 a mask
 a veil
 ear-rings
 the curls
 a fan
 a busk
 bracelets
 the toilet
 pins
 a pincushion
 a pair of scissars
 a thimble
 a needle
 thread
 paint
 patches
 sweet waters
 powder
 a bodkin
 a head-dress
 a box
 jewels
 a jewel
 a diamond
 an emerald
 a ruby

úna

una perla	a pearl
un zaffiro	a sapphire
uno stuzzicadenti	a tooth-pick
della tela	linen
una conchiglia, rocca	a distaff
il fusco	the spindle
la seta	silk
la lana	wool
dell' amido	starch
del sapone	soap
lo stucco	a case

Delle Párti del Córpo.

La testa, il capo	the head
il viso, la faccia	the face
la fronte	the forehead
gli occhi	the eyes
le ciglia	the eyebrows
le palpere	the eye-lids
la pupilla	the eye-ball
le orecchie	the ears
i capelli	the hair
le tempia	the temples
le guance	the cheeks
il naso	the nose
le narici	the nostrils
la barba	the beard
la bocca	the mouth
i denti	the teeth
la lingua	the tongue
le labbra	the lips
il palato	the palate
le basette, i baffi	the whiskers
il mento	the chin
il collo	the neck
la gola	the throat
le spalle	the shoulders

Of the Parts of the Body.

le braccia	the arms
il gomito	the elbow
il pugno	the fist
la mano	the hand
il dito	the finger
il pollice	the thumb
le unghie	the nails
lo stomaco	the stomach
il petto	the bosom
le zinne	the breasts
le coste	the ribs
le cosce	the thighs
le ginocchia	the knees
la gamba	the leg
la polpa della gamba	the calf of the leg
la noce del piede	the ankle-bone
il collo del piede	the instep
il piede	the foot
il calcagno	the heel
la ciéra	the mien
la complexisione	the complexion
l' aria	the air

<i>il portaménto</i>	the demeanour	<i>il fégato</i>	the liver	
<i>la grassézza</i>	the fatness	<i>il polmóne</i>	the lungs	
<i>la magrézza</i>	the leanness	<i>la tósse</i>	cough	
<i>la statúra</i>	the stature	<i>il catárro</i>	the rheum	
<i>l'andatúra</i>	the gait	<i>il fiáto</i>	the breath	
<i>il gésto</i>	the gesture	<i>la vóce</i>	the voice	
<i>il cervéllo</i>	the brain	<i>la paróla</i>	the speech	
<i>il sangué</i>	the blood	<i>un sospíro</i>	a sigh	
<i>le véne</i>	the veins	<i>la vista</i>	the sight	
<i>le artérie</i>	the arteries	<i>l' udító</i>	the hearing	
<i>i nérvi</i>	the nerves	<i>l' odoráto</i>	the smell	
<i>i múscoli</i>	the muscles	<i>il gústo</i>	the taste	
<i>la pélle</i>	the skin	<i>il tátto</i>	the feeling	
<i>il cuóre</i>	the heart	<i>il sentiménto,</i>	<i>l' opinióne</i>	the opinion

Per Istudiar.

La libreria
il gabinéto
un libro
úno xibaldóne
la cárta
un fóglia
una páginas
la copértá d'un libro
una pénná
l'inchióstro
un calamájo
un temperino
lo spágó [bia]
la pólvere, l'aréna, la sáb-
il polveríno
la céra
un sigillo
una léttéra
un bigliéto
la scrittára
il ricórdo, il taccuino
la cartapécora, la pergaména

For Study.

the library
 the closet
 a book
 a common-place book
 the paper
 a leaf
 a page
 the cover of a book
 a pea
 ink
 an ink-stand
 a pen-knife
 packthread
 sand
 the sand-box
 the wax
 a seal
 a letter
 a note
 the writing
 the pocket-book
 parchment

<i>il pennello</i>	the pencil or brush
<i>il lápis</i>	the pencil (blacklead)
<i>úna lézione</i>	a lesson
<i>úna traduzióne</i>	a translation
<i>un téma</i>	a theme
<i>un portafóglia</i>	a case for paper

Strumenti di Musica, &c.

Instruments of Music, &c.

<i>Un violíno</i>	a violin
<i>úna vióla</i>	a bass-viol
<i>un córno</i>	a horn
<i>un flaúto, un traversiere</i>	a flute
<i>úno zúffolo</i>	a flageolet
<i>úna zampógna</i>	a bagpipe
<i>úna piva, un oboé</i>	a hautboy
<i>úna chítárra</i>	a guitar
<i>un cémbalo</i>	a harpsichord
<i>un pianoforte</i>	a piano-forte
<i>un liúto</i>	a lute
<i>un' árpa</i>	a harp
<i>un órgano</i>	an organ
<i>úna trómba</i>	a trumpet
<i>un tambúro</i>	a drum
<i>un píffero</i>	a fife
<i>un' orchéstra</i>	an orchestra
<i>úna bánda</i>	a band
<i>il bássso</i>	the bass
<i>il sopráno</i>	the treble
<i>il tenóré</i>	the tenor
<i>il contra tenóré</i>	the counter-tenor

D'una Cása e delle sue parti.

Of a House and its parts.

<i>La cása</i>	the house
<i>la pórtá</i>	the door
<i>il portóne</i>	the gate

la

<i>la cámara, la stánza</i>	the room
<i>la sálá</i>	the drawing-room
<i>la sálá da pranzare</i>	the dining-room
<i>la sálá bassa</i>	the parlour
<i>l'anticáméra</i>	the anti-chamber
<i>la sálá</i>	the hall
<i>il gabinéto</i>	the closet
<i>la finéstra</i>	the window
<i>le invetriáte</i>	the panes of glass
<i>la cucína</i>	the kitchen
<i>il cortíle</i>	the yard
<i>il pózzo</i>	the well
<i>la stálla</i>	the stable
<i>la cantína</i>	the cellar
<i>la scála</i>	the stair-case
<i>le scále</i>	the stairs
<i>il giardíno</i>	the garden
<i>la fontána</i>	the fountain
<i>la dispénsa</i>	the pantry
<i>il primo piáno</i>	the first floor
<i>il secóndo piáno</i>	the second floor
<i>il terrázzo</i>	the terrace
<i>la soffítta</i>	the garret
<i>il téetto</i>	the roof
<i>le tégole</i>	the tiles
<i>le grondáje</i>	the gutters
<i>il múro, la muráglia</i>	the wall
<i>il camíno</i>	the chimney
<i>i mattóni</i>	the bricks
<i>il pálco, il tavoláto</i>	the floor
<i>la riméssa</i>	the coach-house
<i>il fórno</i>	the oven
<i>la tráve</i>	the beam
<i>i travicélli</i>	the joists
<i>le távole</i>	the planks
<i>l'inségna</i>	the sign
<i>la pigióne, il fitto</i>	the rent
<i>il géssso</i>	the plastering
<i>la calcína</i>	the lime
<i>il mármo</i>	the marble
<i>la piétra</i>	the stone

la columbája
il pollájo
il comodo

the pigeon-house
 the hen-house
 the water-closet

I Móbili della Cámara.

La tapexxería
lo spéccchio
il létto
le lenzuóla
il materásso
la coltrice
il pagliáccio
il capezzále
il soprucchiélo del létto
le cortíne
la bandinélla
la copérta
il guanciále
le vérghé
la spónda del letto
i quátri
un orológio
la corníce
le sédie
una sédia d' appoggio
la távola
il tappéto
il sofá
la credénza
un paravénto
una scátola
una casséttá
un forziére
la ricamatúra
la pittúra
l' indoratúra
la scultúra
l' intagliatúra
una figúra

The Furniture of a Room.

the tapestry
 the looking-glass
 the bed
 the sheets
 the mattress
 the feather-bed
 the straw-bed
 the bolster
 the tester of the bed
 the curtains
 the head-curtain
 the counterpane
 the pillow
 the curtain-rods
 the bed-side
 the pictures
 a clock
 the frame
 the chairs
 an arm-chair
 the table
 the carpet
 the sopha
 the cupboard
 a screen
 a chest
 a box
 a strong-box
 embroidery
 the painting
 the gilding
 the carving, or sculpture
 carving on wood
 a figure

una statua
una colonna
un piedestallo

a statue
 a pillar
 a pedestal

*Quel che si tróva intórno
 al Cammino.*

La porcellána
un' úrna
un váso
il fuóco
il carbóne
le céneri, la cenere
il focoláre
un pézzo di légna
una fascína di légna gróssa
un soffíetto
la paléttá,
le mollétté
il forcone
zolfanélli
il fucíle
la piétra focája
l' éscá
la fiámma
il parafuóco
il fúmo
la caligine, la fuligine
il parabrace

What we find about the
 Chimney.

the China ware
 an urn
 a vase, a vessel
 the fire
 coals
 ashes
 the hearth
 a log of wood
 a faggot
 a pair of bellows
 the shovel
 the tongs
 the poker
 the matches
 the steel
 the flint
 the tinder
 the flame
 the screen
 the smoke
 the soot
 the fender

*Quel che si tróva nella
 Cucina.*

Lo spiédo
il girarróstó
il voltaspíedo
il caldáro
una padélla
un treppiéde
una grativéla, una gratélla
una brócca

What we find in the
 Kitchen.

the spit
 the jack
 the jack
 the kettle
 a frying-pan
 a trivet
 a gridiron
 a pitcher

<i>úna séccchia, un séccchio</i>	a pail
<i>úna córda</i>	a rope
<i>úna girélla</i>	a pulley
<i>un catíno</i>	an earthen pan
<i>úna pignáttta</i>	a pot
<i>úna péntola</i>	a great pot
<i>úna cucchiájo</i>	a spoon
<i>úna mestola</i>	a ladle
<i>úna forcína, forchétta</i>	a fork
<i>úno scaldavivánde</i>	a chafing-dish
<i>lo scaldaléttó</i>	the warming-pan
<i>un rampíno</i>	a hook
<i>la caténa</i>	the pot-hanger
<i>úna gratúggia</i>	a grater
<i>úna tortiéra</i>	a pudding-pan
<i>un mortáro</i>	a mortar
<i>un pistélló</i>	a pestle
<i>úno sciacquatóre</i>	the sink
<i>úna scópa</i>	a broom
<i>úno stráccio</i>	a rag
<i>úno stroffináccio</i>	a duster

*Quel che si tróva nella
Cantina.*

<i>Una bótte</i>	a butt
<i>un baríle</i>	a barrel
<i>un imbottatójo</i>	a funnel
<i>un cérrchio</i>	a hoop
<i>la féccia</i>	the dregs
<i>del víno</i>	wine
<i>della bírra</i>	beer
<i>del sídro</i>	cider
<i>vin vécchio</i>	old wine
<i>vin nuôvo</i>	new wine
<i>vin róssso</i>	red wine
<i>vin biánco</i>	white wine
<i>vin chiaréttó</i>	claret
<i>vino guásto</i>	sour wine
<i>acéto</i>	vinegar
<i>vin dólce</i>	sweet wine
<i>móstó</i>	must

What we find in the
Cellar.

<i>un martéollo</i>	a hammer
<i>métter máno ad úna bótte</i>	to tap a butt
<i>cavár víno</i>	to draw wine
<i>tirar un súghero</i>	to draw a cork
<i>un cava súghero</i>	a corkscrew

*Quel che si tróva intórno
alla Pórta.*

What is found about a door.

<i>La chiáve</i>	the key
<i>la serratúra</i>	the lock
<i>il catenáccio</i>	the bolt
<i>il saliscéndi</i>	the latch
<i>il chiavistéollo</i>	the bolt
<i>i riscóntri</i>	the wards of a lock
<i>il battitójo</i>	the knocker
<i>la campanélla</i>	the bell
<i>la stángua</i>	the bar
<i>il sógio</i>	the threshold
<i>i gángheri</i>	the hinges

*Quel che si tróva nella
Stália.*

What we find in the Stable.

<i>Del fiéno</i>	hay
<i>délla biáada</i>	oats
<i>délla páglia</i>	straw
<i>úna rastelliéra</i>	a rack
<i>úna mangiatója</i>	a manger
<i>la sémola</i>	the bran
<i>il péttine</i>	the comb
<i>la stríglia</i>	the curry-comb
<i>un váglio</i>	a sieve
<i>la briglia</i>	the bridle
<i>la sélla</i>	the saddle
<i>il pettorále</i>	the breast-plate
<i>le cínghie</i>	the girths
<i>il cavicchio</i>	the peg
<i>l'arcíone</i>	the saddle-bow
<i>úna cavézza</i>	a halter

<i>il mózzo di stálla</i>	the groom
<i>i caválli</i>	the horses
<i>la carrozza</i>	the coach
<i>il calésso</i>	the chariot
<i>carrózza per due persóne</i>	the chaise
<i>un carro</i>	a waggon
<i>una carréttta</i>	a cart

Quel che si tróva nel Giardíno, i fíori, e gli áberi.

<i>Una spallière</i>	a row of wall-trees
<i>úna pérgola</i>	an arbor
<i>úna rósia</i>	a rose
<i>un gelsomíno</i>	a jessamin
<i>dei gárofani</i>	pinks
<i>del geranío</i>	geraniums
<i>délle tulípe, dei tulipáni</i>	tulips
<i>dei gígli</i>	lilies
<i>délle vióle</i>	violets
<i>délle gionchíglie</i>	jonquils
<i>un pomáro, or pómio</i>	an apple-tree
<i>un péro</i>	a pear-tree
<i>un cirégio</i>	a cherry-tree
<i>un susino</i>	a plum-tree
<i>un álbero d' albicóccio</i>	an apricot-tree
<i>un pérsico</i>	a peach-tree
<i>un móro</i>	a mulberry-tree
<i>un fíco</i>	a fig-tree
<i>un ulivo</i>	an olive-tree
<i>il bósso</i>	the box-tree
<i>il laútro</i>	the laurel-tree
<i>l' abéte</i>	the fir-tree
<i>la quércia, il róvere</i>	the oak
<i>il fággio</i>	the beech-tree
<i>l' ólmo</i>	the elm
<i>l' úva spína</i>	the gooseberry-tree
<i>l' arúncio</i>	the orange-tree
<i>un rosájo</i>	a rose-bush
<i>il semenzájo</i>	the nursery

What is found in the Garden, the flowers and the trees.

<i>la víte</i>	the vine
<i>la vigna</i>	the vineyard
<i>l' édera</i>	ivy
<i>un rámo</i>	a branch
<i>un mándezorlo</i>	an almond-tree
<i>un viále</i>	an avenue
<i>un boschétto</i>	a little wood
<i>l' ómbra</i>	the shade
<i>il fréscó</i>	the cool
<i>la fontána</i>	the fountain
<i>i canáli</i>	the canals
<i>un cespúglio</i>	a bush
<i>un mírto</i>	a myrtle
<i>la verdúra</i>	verdure
<i>un mázzo di fióri</i>	a nosegay

Dignità temporáli.

Temporal Dignities.

<i>Un imperatóre</i>	an emperor
<i>úna imperatrice</i>	an empress
<i>un re</i>	a king
<i>úna regína</i>	a queen
<i>il delfino</i>	the dauphin
<i>la delfína</i>	the dauphiness
<i>il príncipe</i>	the prince
<i>la principessa</i>	the princess
<i>il grandúca</i>	the grand-duke
<i>la granduchésssa</i>	the grand-duchess
<i>l' arcidúca</i>	the arch-duke
<i>l' arciduchésssa</i>	the arch-duchess
<i>il dúca</i>	the duke
<i>la duchésssa</i>	the duchess
<i>il marchése</i>	the marquis
<i>la marchésssa</i>	the marchioness
<i>il cónte</i>	the earl
<i>la contésssa</i>	the countess
<i>il viscónte</i>	the viscount
<i>la viscontésssa</i>	the viscountess
<i>il baróne</i>	the baron
<i>la baronésssa</i>	the baroness

<i>l' ambasciadóre</i>	the ambassador
<i>l' ambasciadrisce</i>	the ambassadress
<i>un incaricáto d' affari</i>	the chargé d'affaires
<i>un segretário di legazioné</i>	a secretary of legation
<i>un baronéttó</i>	a baronet
<i>un cavaliére</i>	a knight
<i>il governatóre</i>	the governor
<i>la governatríce</i>	the governor's lady
<i>un inviáto</i>	an envoy
<i>un résidente</i>	a resident
<i>un agénte</i>	an agent
<i>un consóle</i>	a consul

*Cáriche ed Ufficiáli di
Giustizia.*

Il cancelliére
il custóde de' sigilli
il segretário di státo
l' intendénte
il tesoriére
il presidénte
il consigliére
il maéstro delle súppliche
il maéstro de' conti
il giúdice
il luogotenénte cívile
il luogotenénte criminál
il podestà
uno schiavíno
l' avvocáto
il procuratóre
il procuratór fiscále
un sostitúto
un notdjo
un segretário
un sollecitatóre
úno scriváno
un copísta
l' usciére
il sergente, il cursóre

Officers and Offices of
Justice.

the chancellor
 the keeper of the seals
 the secretary of state
 the surveyor
 the treasurer
 the president
 the councillor
 the master of requests
 the master of accounts.
 the judge
 the civil magistrate
 the criminal magistrate
 the mayor
 an alderman
 the advocate
 the attorney
 the attorney-general
 a deputy
 a notary
 a secretary
 a solicitor
 a clerk
 a hackný-writer
 the door-keeper, usher
 the serjeant

un carcerière
un litigatre, or litigante
un prigionière

a jailor
 a pleader
 a prisoner

Ufficiali di Guerra.

Il generale
l' ammiraglio
il luogotenente generale
un maresciallo di campo
un brigadiere
il colonnello
tenente colonnello
il maggiore
l' ajutante maggiore
il capitano
il luogotenente, il tenente
il cornetta
l' alfiere
il sergente
il caporale
un sottocaporale
un quartier maestro
un commissario
un cavaliere
un fantaccino
il cavalleggero
un dragone
un moschettiere
la banda
un trombettiere, trombetta
un tamburino
il pifaro
la sentinella
la ronda
la pattuglia
un guastatore
un cannoneire
un minatore
gli avventuriéri, i volontarij
i fanti perduti
un ingegnere

Officers of War.

the general
 the admiral
 the lieutenant-general
 a major-general
 a brigadier
 the colonel
 the lieutenant-colonel
 the major
 the adjutant
 the captain
 the lieutenant
 the cornet
 the ensign
 the serjeant
 the corporal
 the under-corporal
 a quarter-master
 a commissary
 a horse-man
 a foot-soldier
 the light-horseman
 a dragoon
 a musqueteer
 the band
 a trumpeter
 a drummer
 the fifer
 the sentinel
 the round
 the patrole
 a pioneer
 a gunner
 a miner
 volunteers
 the forlorn hope
 an engineer

L' Armata.

Un' armata
una flotta
una squadra
il corpo di battaglia
la vanguardia
la retroguardia
il corpo di riserva
una linea
un campo volante
la cavalleria
la fanteria
uno squadrone
un battaglione
la prima fila, or schiera
la seconda fila
il bagaglio
i cannoni
le tende
il padiglione
un reggimento
una compagnia
un presidio, or una garnizione
una brigata
una suddivisione

The Army.

an army
 a fleet
 a squadron
 the main-body
 the van-guard
 the rear-guard
 the body of reserve
 a line
 a flying camp
 the cavalry
 the infantry
 a squadron
 a battalion
 the first rank
 the second rank
 the baggage
 the guns
 the tents
 the pavilion
 a regiment
 a company
 a garrison
 a division
 a sub-division

Le Fortificazioni.

Una città
la cittadella
un forte
una fortezza
un castello
le mura
il fossato
una palizzata, uno steccato
la cortina
la mezza luna
la casamatta

The Fortifications.

a city
 the citadel
 a fort
 a fortress
 a castle
 the walls
 the ditch
 a pallisado
 the curtain
 the half-moon
 the casemate

<i>la stráda copérta</i>	the covered way
<i>un fortíno</i>	a small fort
<i>le trincière</i>	the trenches
<i>úna mína</i>	a mine
<i>úna contramína</i>	a counter-mine
<i>úna tórre</i>	a tower
<i>un parapéttó</i>	a parapet
<i>il terrapiéno</i>	the rampart
<i>úna piálla fóрма</i>	a platform
<i>un cavaliére</i>	a cavalier
<i>un bastióne</i>	a bastion
<i>provvisióni da bocca</i>	provisions
<i>provvisióni da guéra</i>	ammunition
<i>munizioni</i>	
<i>un assédio</i>	a siege
<i>le capitolazíoni</i>	the capitulations
<i>i soccórsi</i>	succours
<i>úna sortíta</i>	a sally
<i>un assálto</i>	a storm

Professíoni, e Mestiéri.

<i>Un autóre</i>
<i>un editóre</i>
<i>un traduttóre</i>
<i>un librajo</i>
<i>úno stampatbre</i>
<i>un legatbre di líbri</i>
<i>un médico</i>
<i>un cerúsico</i>
<i>úno speziále</i>
<i>un barbiére</i>
<i>un fornájo</i>
<i>un pasticciére</i>
<i>un rosticciére</i>
<i>un macellajo</i>
<i>un óste</i>
<i>un mercánte, un negosiánte</i>
<i>un sárto, un sartbre</i>
<i>un calzolájo</i>
<i>un ciabattíno</i>

Professions, and Trades.

an author
an editor
a translator
a bookseller
a printer
a bookbinder
a physician
a surgeon
an apothecary
a barber
a baker
a pastry-cook
a cook that roasts
a butcher
an innkeeper
a merchant
a taylor
a shoemaker
a cobler

<i>un cappellájo</i>	a hat-maker
<i>un merciájo</i>	a Mercer, haberdasher
<i>un sellájo</i>	a sadler
<i>un maniscálco</i>	a farrier
<i>un incisóre</i>	a copper-plate engraver
<i>un intagliatóre</i>	a carver
<i>un pittóre</i>	a painter
<i>un ricamatóre</i>	an embroiderer
<i>un falegnáme</i>	a joiner
<i>un marangóna</i>	a carpenter
<i>un muratóre</i>	a mason
<i>un magnúno, un chitavájo</i>	a locksmith
<i>un molinájo, un mugnájo</i>	a miller
<i>una lavandája</i>	a washer-woman
<i>un orologíájo</i>	a watchmaker
<i>un giojelliére</i>	a jeweller
<i>un argentiére</i>	a silversmith
<i>un oréfice</i>	a goldsmith
<i>un tapezziére</i>	an upholsterer
<i>un rigattière</i>	a broker
<i>un guantíájo</i>	a glover
<i>un commediánte</i>	a player
<i>un suenatóre</i>	a musician
<i>una spadájo</i>	a sword-cutler
<i>una scuffiája, una modista</i>	a milliner
<i>un facchíno</i>	a porter
<i>un vetrájo</i>	a glazier

Ufficiali di Casa.

Un lacchè
úno staffiére, un servidore
il pággio
il cocchiére
il palafreniére
sérva
cameriére
cameriére
bertantini
portinájo
scudiére, il cavallerísmo
scálco

Officers of the House.

a running footman
 a footman, a man, a servant
 the page
 the coachman
 the groom
 the maid-servant
 the chamber-maid
 the valet
 the chairmen
 the porter
 the gentleman of the horse
 the carver

<i>il coppiére</i>	the cup-bearer
<i>il cantiniére</i>	the butler
<i>il credenziére</i>	the cupboard-keeper
<i>il maéstro di cásá</i>	the steward
<i>il segretário</i>	the secretary
<i>il cappelláno</i>	the chaplain
<i>il gentiluómo</i>	the gentleman
<i>l'intendénte</i>	the intendant
<i>il cuóco</i>	the cook
<i>il giardiniére</i>	the gardener
<i>il vignaiuólo</i>	the vine-dresser
<i>il padróne</i>	the master
<i>la padróna</i>	the mistress

Qualità, Difétti, Imperfezioni e malattie dell' Uómo.

Un guércio
un ciéco
un góppo
úno zóppo
úno storpiáto
un mancino
un máncio
un sórdo
un mítio
úno scilinguáto
un cálvo
un náno
un ládro
un guidóne
un furfánte
un mágo,
úno stregóne
úna stréga
un cattívo
buóna fortúna
disgrázia
la fortúna
un ammaláto

Qualities, Defects, Imperfections, Diseases, &c. of man.

a one-eyed man
a blind man
a hunch-backed man
a lame man
a cripple
a left-handed man
a one-handed man
a deaf man
a dumb man
a stammerer
a bald man
a dwarf
a thief
a rascal
a rogue
a magician
a sorcerer
a witch
a wicked fellow
good luck
bad luck
fortune
a sick person

<i>la malattia</i>	sickness
<i>una febbre</i>	fever
<i>una terzana</i>	a tertian ague
<i>una quartana</i>	a quartan ague
<i>il trémoto</i>	the cold fit
<i>una ferita</i>	a wound
<i>una contuzione</i>	a contusion
<i>la podágra, la gotta</i>	the gout
<i>i dolóri cólici</i>	the cholic
<i>la rosolia</i>	the measles
<i>il vajuólo</i>	the small-pox
<i>l' infreddatúra, il catárro</i>	the cold
<i>il reumatismo</i>	the rheumatism
<i>la tósse</i>	the cough
<i>la rognúzza, la scábbia</i>	the itch
<i>il pizzicóre</i>	an itching
<i>un apostéma</i>	an imposthume
<i>una sgrafignatúra</i>	a scratch
<i>una caduta</i>	a fall
<i>un bufféto</i>	a fillip
<i>uno schiáffo</i>	a box on the ear
<i>un púgno</i>	a cuff
<i>un cálcio</i>	a kick
<i>una stoccáta</i>	a thrust with a sword
<i>una pistolettáta</i>	a pistol-shot
<i>un' archibugiáta, una fuccilata, una schiopettata</i>	a gun-shot
<i>uno sveniménto</i>	a swooning
<i>la mórite</i>	death

Dégli Uccelli.

Of Birds.

<i>Un' áquila</i>	an eagle
<i>un uccello</i>	a bird
<i>un uccellino</i>	a little bird
<i>un cardélio</i>	a goldfinch
<i>un fanélio</i>	a linnet
<i>un canaríno</i>	a canary-bird
<i>un verzellino</i>	a yellow-hammer
<i>un lucaríno</i>	a goldfinch

una

<i>úna róndine</i>	a swallow
<i>un usignólo</i>	a nightingale
<i>úno stórno</i>	a starling
<i>un fringuélllo</i>	a chaffinch
<i>úna pássera, un passerótto</i>	a sparrow
<i>un pappagállo</i>	a parrot
<i>un mérlo</i>	a blackbird
<i>úna gázza</i>	a magpie
<i>úna ghiandája</i>	a jay
<i>un tortoréllo, una tortorélla</i>	a turtle dove, <i>masc. & fem.</i>
<i>un allbdola</i>	a lark

De' Quadrupedi.

Un cánē
un cagnolíno
úna cagnolína
un gáttó, úna gáttā
un sórcio
un tópo, un sórcio
úna scímia
úna pécora
un pórco
un porchéttó
úna scrófa, úna traía
úna vólpe
un lúpo
un tóro
úna vácca
un vitéllō
un múlo, úna múla
un camméllo
úna cápra
un elefánte
un leóne
un leopárdo
úna tigre
un cavállo
úna caválla
un asino

Of Quadrupeds.

a dog
a little dog
a little she dog
a cat, a she cat
a mouse
a rat
an ape, a monkey
a sheep
a pig
a sucking pig
a sow
a fox
a wolf
a bull
a cow
a calf
a mule, *masc. and fem.*
a camel
a goat
an elephant
a lion
a leopard
a tyger
a horse
a mare
an ass

*Dégli Animáli réttili, ed
Insétti*

Un róspo	a toad
úna ranóccchia, rána	a frog
úna lucértola	a lizard
úna lumáca	a snail
úna chiócciola	a beetle
úno scorpíone	a scorpion
un rágno	a spider
un serpénte, una bísca	a serpent
úna farfália	a butterfly

Of Reptiles and Insects.

úna móscia	a fly
úna zanzára, zanzála	a gnat
un brúco	a caterpillar
un vérme, un lombríco	a worm
un pidóccchio	a louse
úna púlce	a flea
un címice	a bug
úna formíca	an ant
úna tartarúga	a tortoise

Quel che si vede nella Campágna.

La strúda	
la stráda maéstra	
úna pianúra	
úna välle	
úna montágna	
un poggio, un cólle	
un bósco	
úna forésta, úna sélva	
úna siépe	
un cespúgglio, una fráitta	
un álbero	
un rámio	
del gráno	
del forménto	
dell' órzo	
délla biáda, dell' avéna	
úna vígna	
un giardíno	
un viále	
un castéollo	
un campanile	
un práto	
un lágo	
úno stázzo	
un dirúpo, uno scóglie	

What one sees in the Country.

the road
the high-way
a plain
a valley
a mountain
a hill
a wood
a forest
a hedge
a bush
a tree
a branch
corn
wheat
barley
oats
a vine
a garden
an alley, or walk
a castle
a steeple
a meadow
a lake
a pond
a rock

<i>un fossò</i>	a ditch
<i>un ruscéollo</i>	a brook
<i>un fiume</i>	a river
<i>un pónte</i>	a bridge
<i>úna bárca</i>	a bark
<i>úna palúde, un pantáno</i>	a marsh
<i>úna lagúna</i>	a slough
<i>úna térra, un villaggio</i>	a village
<i>un bórgo, un paese</i>	a town

Quel che si véde nella Città.

Il pónte
la pórtta
la stráda, la via
la cásaa
il palázzo
la chiésa, la cappélla
il convénto
lo spedále
il mercáto
la fiéra
la piárra d' árme
la bottéga
la dogána
la prigióne, la carcere
la fontána

What we see in a City.

the bridge
the gate
 the street
 the house
 the palace
 the church, the chapel
 the convent
 the hospital
 the market
 the fair
 the place of arms
 the shop
 the custom-house
 the prison
 the fountain

I Colóri.

<i>Il biánco</i>	white
<i>il néro, il né- gro</i>	black
<i>il róssso</i>	red
<i>il vérde</i>	green
<i>il giáollo</i>	yellow
<i>il turchíno,</i>	blue
<i>il blu</i>	
<i>il bígio</i>	grey
<i>il pavonázzo</i>	violet-colour
<i>l' incarnáto</i>	carnation
<i>il colór di fuóco</i>	fire-colour

Colours.

<i>l' olívastro</i>	olive-colour
<i>il colór di páglia</i>	straw-colour
<i>il cremeníno</i>	crimson
<i>il leonáto</i>	dun-colour
<i>scarlattíno</i>	scarlet
<i>il color di carne</i>	pink
<i>pórpora</i>	purple
<i>azzúrro</i>	sky-blue
<i>color di lilla</i>	lilac
<i>colóre d' a- ráncio</i>	orange
<i>color bruno</i>	brown

I Metálli.

I Métalli.

<i>L' óro</i>	gold
<i>l' argénto</i>	silver
<i>il férro</i>	iron
<i>il piómbo</i>	lead
<i>il brónzo,</i> <i>l' ottóne</i>	brass
<i>P'acciájo</i>	steel
<i>il rámē</i>	copper
<i>lo stágno</i>	tin, or pewter

Of Metale.

<i>il mercúrio,</i>	
<i>l' argénto</i>	quicksilver
<i>vivo</i>	
<i>la calamítā</i>	a loadstone
<i>la láitta</i>	tin
<i>lo zólfo</i>	brimstone
<i>il verderáme</i>	verdigrise
<i>il vétra</i>	glass

Delle Nazioni.

<i>Italiáno</i>	an Italian
<i>Tedéscō</i>	a German
<i>Portoghése</i>	a Portuguese
<i>Inglése</i>	an Englishman
<i>Irlandése</i>	an Irishman
<i>Scozzése</i>	a Scotchman
<i>Olandése</i>	a Dutchman
<i>Rússō</i>	a Russian
<i>Borgognone</i>	a Burgundian
<i>Européo</i>	a European
<i>Africáno</i>	an African
<i>Cinése</i>	a Chinese
<i>Giapponése</i>	a Japanese
<i>Svízzerō</i>	a Swiss
<i>Piemontése</i>	a Piedmontese

Of Nations.

<i>Francése</i>	a Frenchman
<i>Spagnuolo</i>	a Spaniard
<i>Svedése</i>	a Swede
<i>Polúcco</i>	a Polander
<i>U'ngaro</i>	a Hungarian
<i>Danése</i>	a Dane
<i>Maltése</i>	a Maltese
<i>Túrco</i>	a Turk
<i>Fiamíngō</i>	a Fleming
<i>Lorenése</i>	a Lorrainer
<i>Tártaro</i>	a Tartar
<i>Asiáticō</i>	an Asiatic
<i>Americáno</i>	an American
<i>Egiziáno</i>	an Egyptian
<i>Lappóne</i>	a Laplander

La Dáta délle Léttore.

<i>Il primo</i>	
<i>i dûe, ái dûe</i>	the first
<i>i tre, ái tre</i>	the second
<i>i quâtro, ai quâtro</i>	the third
<i>i cíngue, ai cíngue</i>	the fourth
<i>i séi, ai séi</i>	the fifth
<i>i sétte, ai sétte</i>	the sixth
<i>gli ótto, ágli ótto</i>	the seventh
<i>i nôve, ai nôve</i>	the eighth
<i>i diéci, ai diéci</i>	the ninth
<i>gli úndici, ágli úndici</i>	the tenth
<i>i dódici, ai dódici</i>	the eleventh
<i>i trédeci, ai trédeci</i>	the twelfth

The Date of Letters.

<i>P</i>	<i>i quattórdecí</i>
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<i>i quatt'ordici, ai quatt'ordici</i>	the fourteenth
<i>i quindici, ai quindici</i>	the fifteenth
<i>i sedici, ai 16</i>	the 16th
<i>i díecisette, ai 17</i>	the 17th
<i>i diéciotto, ai 18</i>	the 18th
<i>i diécinóve, ai 19</i>	the 19th
<i>i vènti, ai 20</i>	the 20th
<i>i vènt' uno, ai 21</i>	the 21st
<i>i vènti due, ai 22</i>	the 22nd
<i>i vènti tre, ai 23</i>	the 23rd
<i>i vènti quáltro, ai 24</i>	the 24th
<i>i vènti cànque, ai 25</i>	the 25th
<i>i vènti séi, ai 26</i>	the 26th
<i>i vènti sétte, ai 27</i>	the 27th
<i>i vènti ótto, ai 28</i>	the 28th
<i>i vènti nóve, ai 29</i>	the 29th
<i>i trénta, ai trénta</i>	the 30th
<i>i trént' un, ai trént' uno, or l' último</i>	the 31st

We may put, *i* or *a* *dì, primo, due, tre, quáltro, &c.*

I Giuochi.

<i>La pallacórda</i>
<i>il bigliárdo</i>
<i>a' dadi</i>
<i>alle cárde</i>
<i>all' ómbra</i>
<i>álla busséta</i>
<i>álla béstia</i>
<i>ágli scácchi, a' zodéchi</i>
<i>álle dámé</i>
<i>álle trichetráche</i>
<i>álle piastrélle</i>
<i>álle bócce</i>
<i>a chiáma l' óste</i>
<i>al volánte, álla racchétta</i>
<i>álla ciéca</i>
<i>all' óca</i>
<i>quadrigliáti</i>
<i>tavolíno da giuochi</i>
<i>tavoliére</i>
<i>scacchíbre</i>

The several Games.

tennis
billiards
at dice
at cards
at ombre
at basset
atloo
at chess
at draughts
at tick-tack
at quoits
at bowls
an Italian game
at shuttlecock
at blind-man's buff
at the game of geese
quadrille
card-table
draught-board
chess-board

A

COLLECTION

OF

V E R B S,

Most necessary to be first learnt.

Per lo Studio.

For Study.

<i>Studiare</i>	to study
<i>imparare</i>	to learn
<i>imparar a mente</i>	to learn by heart
<i>leggere</i>	to read
<i>scrivere</i>	to write
<i>sottoscrivere</i>	to sign or subscribe
<i>piegare</i>	to fold up
<i>sigillare</i>	to seal
<i>fare il soprascritto</i>	to put the superscription
<i>corrèggere</i>	to correct
<i>scassare, scancellare</i>	to blot out
<i>tradurre</i>	to translate
<i>cominciare</i>	to begin
<i>continuare</i>	to go on
<i>finire</i>	to make an end
<i>ripetere</i>	to repeat
<i>fare</i>	to do; to make
<i>sapere</i>	to know
<i>potere</i>	to be able
<i>voltre</i>	to be willing
<i>ricordarsi</i>	to remember
<i>dimenticare, scordarsi</i>	to forget
<i>comparare</i>	to compare

Per Parlare.

To Speak.

<i>Pronunziare</i>	to pronounce
<i>accentuare</i>	to accent

<i>proferire</i>	to utter
<i>dire</i>	to say
<i>ciarldré</i>	to prattle
<i>cicaláre</i>	to chat
<i>gridáre</i>	to cry out
<i>sgridáre</i>	to scold
<i>apríre la bôcca</i>	to open one's mouth
<i>serráre la bôcca</i>	to shut it
<i>tacére</i>	to be silent
<i>chiamáre</i>	to call
<i>rispondere</i>	to answer

Per Bére, e Mangiáre.

<i>Masticáre</i>	to chew
<i>inghiottíre</i>	to swallow
<i>taglidré</i>	to cut
<i>prováre, gustáre</i>	to taste
<i>sciacquáre</i>	to rinse
<i>bêre</i>	to drink
<i>mangiáre</i>	to eat
<i>digiunáre</i>	to fast
<i>far colezíone</i>	to breakfast
<i>merendáre</i>	to lunch
<i>pranzáre, desináre</i>	to dine
<i>cenáre</i>	to sup
<i>avér fâme</i>	to be hungry
<i>avér séte</i>	to be thirsty
<i>avér appetito</i>	to have an appetite

To Drink and Eat.

Per andár a dormíre.

<i>Andár a létto</i>	to go to bed
<i>dormíre</i>	to sleep
<i>vegliadre</i>	to watch
<i>riposáre</i>	to rest
<i>addormentársi</i>	to fall asleep
<i>sognáre</i>	to dream
<i>russáre</i>	to snore
<i>svegliársi, destársi</i>	to wake
<i>levársi</i>	to rise

To go to sleep.

Per

Per vestirsi.

Vestirsi
spogliársi
calzársi
scalzársi
pettinársi
acconciársi 'l cápo
méuttersi la pólvere
farsi i ricci
méuttersi 'l cappélllo
coprirsi
abbottonársi
allaccjársi, affibbiársi

To dress one's self.

to dress one's self
 to undress one's self
 to put on one's shoes
 to pull off one's shoes
 to comb one's head
 to dress one's head
 to powder one's head
 to curl one's hair
 to put on one's hat
 to be covered
 to button one's self
 to lace one's self

Azioni ordinárie all' Uomo.

Rídere
piángere
sospiráre
sternutáre
sbadigliáre
soffiáre
fischiáre
ascoltáre
odoráre
sputáre
soffiársi 'l náso
uscír sanguine dal náso
gli ésce sangue dal náso
asciugáre
tremáre
gonfiáre
tossíre
éssere infreddáto
guardáre, miráre
pizzicáre
grattáre
solleticáre

The ordinary Actions of Men.

to laugh
 to weep
 to sigh
 to sneeze
 to gape
 to blow
 to whistle
 to hearken
 to smell
 to spit
 to blow one's nose
 to bleed at the nose
 he bleeds at the nose
 to dry or wipe
 to tremble
 to swell
 to cough
 to have a cold
 to look
 to pinch
 to scratch
 to tickle

*Azioni d' Amore, e
d' Odio.*Actions of Love and
Hatred.

<i>Amare</i>	to love
<i>accarezzare</i>	to caress
<i>lusingare</i>	to flatter
<i>far carenze</i>	to show a kindness
<i>abbracciare</i>	to embrace
<i>baciare</i>	to kiss
<i>salutare</i>	to salute
<i>insegnare</i>	to teach
<i>nudrire</i>	to nourish
<i>corréggere</i>	to correct
<i>punire</i>	to punish
<i>castigare</i>	to chastise
<i>frustare</i>	to whip
<i>lodare</i>	to praise
<i>biasimare</i>	to blame
<i>dare, concedere</i>	to give, to grant
<i>negare</i>	to deny
<i>proibire</i>	to forbid
<i>strappazzare</i>	to use ill
<i>battere</i>	to beat
<i>odiare</i>	to hate
<i>scacciare, mandar via</i>	to drive away, to send away
<i>perdonare</i>	to pardon
<i>disputare</i>	to dispute
<i>contrastare</i>	to quarrel
<i>litigare</i>	to plead
<i>protéggere</i>	to protect
<i>abbandonare</i>	to forsake
<i>benedire</i>	to bless
<i>maledire</i>	to curse

Per gli Esercizi.

Cantare
córrere
ballare
saltare
giocare

For Diversion or Exercise.

to sing
to run
to dance
to jump
to play

sonare

<i>sonáre la chitárra</i>	to play on the guitar
<i>sonáre 'l violino</i>	to play on the violin
<i>tirár dí spáda</i>	to fence
<i>cavalcáre, montár a canálló</i>	to ride on horseback
<i>giuocár alla pallacórda</i>	to play at tennis
<i>giuocár alle carte</i>	to play at cards
<i>giuocár a picchetto</i>	to play at picquet
<i>giuocár all' ómbra</i>	to play at ombre
<i>giuocár alla bassétta</i>	to play at basset
<i>giuocár a' dádi</i>	to play at dice
<i>guadagnáre, vincére</i>	to win
<i>pérdens</i>	to lose
<i>scommétttere</i>	to lay a wager
<i>risicáre</i>	to venture
<i>ésser páce</i>	to be quits
<i>scartáre</i>	to lay out
<i>mescoláre</i>	to shuffle
<i>alzáre</i>	to lift up
<i>trastullársi, divertírsi</i>	to divert one's self
<i>scherzáre</i>	to joke
<i>burlársi</i>	to laugh at
<i>motteggiáre</i>	to make one laugh
<i>stár in piédi</i>	to stand up
<i>inchinársi</i>	to stoop downwards
<i>gírdre</i>	to turn
<i>fermársi, trattenérsi</i>	to stop

Per Comprare.

Domandáre il prézzo
quánto vale?
quánto cōsta?
prezzoláre, fāre 'l prézzo,
mercantáre
misuráre
compráre
pagáre
offeríre
sopraffáre, fár únā domán-
da esorbitánte

For Buying.

'to ask the price
 how much is it worth?
 what does it cost?
 to haggle
 to measure
 to buy
 to pay
 to bid or offer
 to exact

vender

<i>vénder caro</i>	to sell dear
<i>vénder a buón mercáto</i>	to sell cheap
<i>prestáre</i>	to lend
<i>sórrer in préstamo, pigliár</i>	{ to borrow
<i> in préstamo</i>	
<i>impiegáre</i>	to pawn
<i>disimpegnáre</i>	to take out of pawn
<i>dáre</i>	to give
<i>ingennáre</i>	to cheat

Per la Chiésa.

For the Church.

<i>Andár alla chiésa</i>	to go to church
<i>pregár Iddio</i>	to pray to God
<i>comunicársi</i>	to receive the sacrament
<i>predicáre</i>	to preach
<i>ornáre</i>	to adorn
<i>battezzáre</i>	to baptize
<i>confermáre</i>	to confirm
<i>sondáre le campáne</i>	to ring the bells
<i>seppellíre</i>	to bury
<i>sotterráre</i>	to inter
<i>cantáre</i>	to sing
<i>inginocchiársi</i>	to kneel
<i>rizzársi, alzársi</i>	to rise

Per le Azióni di Movimento.

For the Actions of Motion.

<i>Andáre</i>	to go
<i>stáre, dimoráre</i>	to stand, to dwell
<i>veníre</i>	to come
<i>sórnáre</i>	to return
<i>fermórsi</i>	to stop or stay
<i>cammináre</i>	to walk
<i>córrere</i>	to run
<i>seguitáre</i>	to follow
<i>fuggíre</i>	to fly
<i>scappáre</i>	to escape
<i>partíre</i>	to depart

andár

<i>andár innánxi, avanzáre</i>	to advance
<i>andár in diétro, rinculáre</i>	to stand back
<i>allontanársi</i>	to be distant
<i>avvicinársi, appressársi,</i>	{ to come near
<i>accostársi</i>	
<i>voltáre</i>	to turn
<i>cascáre, cadére</i>	to fall down
<i>sdruccióláre</i>	to slide
<i>fársi mdle, ferírsi</i>	{ to hurt one's self
<i>giúngere, arriváre, or</i>	{ to wound one's self
<i>giúgnere</i>	to arrive
<i>incontráre, andár all' in-</i>	{ to go, to meet
<i>contro</i>	
<i>entráre</i>	to go, or come in
<i>uscire</i>	to go, or come out
<i>salire, montáre</i>	to go, or come up
<i>scéndere</i>	to go, or come down
<i>trattenérsi, stár a báda,</i>	to stand idle
<i>sedére</i>	to sit down
<i>spasseggiáre</i>	to take a walk
<i>andár a spásso, andár a</i>	{ to go a walking
<i>cammináre, a spasseg-</i>	
<i>giáre</i>	
<i>affrettársi</i>	to make haste

Azioni Manuáli.

Lavoráre
toccáre
maneggiáre
legáre
sciórre, slegáre, sciógliere
attaccáre
staccáre
allentáre
leváre, tógliere, tórre
pigliáre, préndere
rubáre
raccógliere
stracciáre, strappáre

Manual Actions.

to work
 to touch
 to handle
 to tie or bind
 to untie
 to tie
 to untie
 to let loose
 to take away
 to take
 to steal
 to gather up
 to tear

<i>presentare, donare</i>	to present; to give
<i>regalare</i>	to make a present
<i>ricere</i>	to receive
<i>stringere, strignere</i>	to crowd
<i>tenere</i>	to hold
<i>rumpere, spezzare</i>	to break
<i>nascendere</i>	to hide
<i>coprire</i>	to cover
<i>scoprire, manifestare</i>	to discover
<i>sporcáre, insudicare</i>	to dirty
<i>nettare, pulire, forbire</i>	to clean
<i>strofinare, stroppiccare,</i> <i>fregare</i>	to rub
<i>tastare</i>	to feel
<i>additare, mostrare a dito</i>	to point with one's finger
<i>pizzicare</i>	to pinch
<i>solleticare</i>	[tare] to tickle
<i>sgraffiare, graffiare, &c. grat-</i>	to scratch

*Azioni di memoria e
d'immaginazione.*

<i>Ricordarsi</i>	Actions of the memory and imagination.
<i>dimenticarsi, scordarsi</i>	to remember
<i>pensare</i>	to forget
<i>credere</i>	to think
<i>dubitare</i>	to believe
<i>sospettare</i>	to doubt
<i>osservare</i>	to suspect
<i>avvertire</i>	to observe
<i>conoscere, sapere</i>	to take care
<i>figurarsi, immaginarsi</i>	to know
<i>bramare, desiderare</i>	to imagine
<i>sperare</i>	to wish
<i>temere</i>	to hope
<i>assicurare</i>	to fear
<i>giudicare</i>	to assure
<i>conchiudere</i>	to adjudge
<i>risolvere</i>	to conclude
<i> fingere</i>	to resolve
<i>intestarsi</i>	to feign
<i>ostinarsi</i>	to be conceited of
	to be obstinate

admirari

<i>adirársi, andár in collera</i>	to fly into a passion
<i>pacificársi</i>	to be appeased
<i>ingannársi</i>	to mistake
<i>pérdere la trasmontana,</i> } <i>imbrogliársi</i> }	to embroil one's self
<i>avér per cínta</i>	to be certain of
<i>avér sulla punta delle dita</i> }	to have it at one's finger's end
<i>ésser geloso.</i>	to be jealous

Per le Arti ed i Mestieri.

<i>Dipingere</i>	to paint or draw
<i>intagliare, scolpire</i>	to engrave
<i>disegnare, far un disérgno</i>	to design
<i>abbozzare</i>	to draw a sketch
<i>ricamare</i>	to embroider
<i>smaltare</i>	to enamel
<i>indorare</i>	to gild
<i>inargentare</i>	to silver over
<i>incassare</i>	to enlay
<i>inverniciare</i>	to varnish
<i>stampare</i>	to print
<i>legár un libro</i>	to bind a book
<i>lavorare</i>	to work

Per l' Armata.

<i>Far soldáti</i>	to raise soldiers
<i>toccáre, bátttere 'l tamburo</i>	to beat the drum
<i>sonáre la trombetta</i>	to sound the trumpet
<i>marciáre</i>	to march
<i>accámparsi</i>	to encamp
<i>alloggiáre</i>	to lodge
<i>montár a cavállo</i>	to get on horseback
<i>smontáre</i>	to alight
<i>far giornata, dar battaglia</i>	to give battle
<i>riportáre la vittória</i>	to gain the victory
<i>scompigliáre, disordináre</i>	to put in disorder
<i>sbaragliáre, sconfiggere</i>	to rout
<i>svaligiáre</i>	to plunder

*For the Army.**saccheggiáre*

<i>saccheggiare</i>	to sack
<i>dáre l'guásto</i>	to lay waste
<i>circonvallare, strángere</i>	to blockade
<i>assediáre</i>	to besiege
<i>dar un assálto</i>	to storm
<i>prénder d'assálto</i>	to take by storm
<i>far volár la mina</i>	to spring a mine
<i>sparáre</i>	to fire
<i>capitoláre</i>	to capitulate
<i>réndersi a patti</i>	to surrender on terms
<i>cacciár mano alla spáda</i>	{ to clap one's hand on one's sword
<i>ammazzáre, uccidere</i>	to kill
<i>dar quartière</i>	to give quarter
<i>feríre</i>	to wound
<i>aprire la trinciéra</i>	to open the trenches
<i>sonár la raccólta</i>	to sound a retreat
<i>incalzáre l' nemico</i>	to pursue the enemy

SHORT AND FAMILIAR PHRASES,

IN ITALIAN AND ENGLISH.

I.

I beg of you ?	<i>Vi prégo ?</i>
Give me.	<i>Dátemi.</i>
Do not give me.	<i>Non mi date.</i>
Bring me.	<i>Portátemi.</i>
Do not bring me.	<i>Non mi portáte.</i>
Some toast.	<i>Del páne arrostito.</i>
Some rolls.	<i>Dei panétti.</i>
Some butter.	<i>Del búrro, or butírro.</i>
Some milk.	<i>Del látte.</i>
Some cream.	<i>Della créma.</i>
Some tea and coffee.	<i>Del té e del caffé.</i>
Some chocolate.	<i>Della cioccolata.</i>
Some water.	<i>Dell' acqua.</i>
Some wine.	<i>Del vino.</i>

Some

Some beer.	<i>Della birra.</i>
Some meat.	<i>Della carne.</i>
My hat.	<i>Il mio cappello.</i>
My cane.	<i>Il mio bastone.</i>
My shoes.	<i>Le mie scarpe.</i>
His boots.	<i>I suoi stivali.</i>
My books.	<i>I miei libri.</i>
Yes, sir.	<i>Sì, signore.</i>
No, madam.	<i>No, signora.</i>
Good morning.	<i>Buón giorno.</i>
Good evening.	<i>Buóna sera.</i>

II.

I am not ready.	<i>Non son pronto.</i>
After you.	<i>Dopo di voi.</i>
It is true.	<i>E' vero.</i>
It is so.	<i>Così è.</i>
Here I am.	<i>Eccomi.</i>
Here we are.	<i>Eccoci.</i>
Here she is.	<i>Eccola.</i>
Here he is.	<i>Eccolo.</i>
Believe me.	<i>Credetemi.</i>
Do not believe me.	<i>Non mi credete.</i>
Lend me.	<i>Prestatemi.</i>
Some money.	<i>Del danaro.</i>
Do me.	<i>Fatemi.</i>
This favour.	<i>Questo favore.</i>
This pleasure.	<i>Questo piacere.</i>
Permit me.	<i>Permettetemi.</i>
Where are you going?	<i>Dove andate?</i>
Where do you come from?	<i>Di dove venite?</i>
I am going home.	<i>Vado a casa.</i>
I come from church.	<i>Vengo di chiesa.</i>
I am going.	<i>Me ne vado.</i>
Come (or go) up stairs.	<i>Salite le scale.</i>
Go down.	<i>Andate giù.</i>
Come up.	<i>Venite su.</i>
Wait for me here.	<i>Aspettatemi qui.</i>
Come here.	<i>Venite qua.</i>
Come (or go) down.	<i>Scendete.</i>

III. How

III.

How do you do?
 Well, I thank you.
 Not very well.
 What ails you?
 I have a cold.
 I have a head-ache.
 I have a pain in my heart.
 That makes me ill.
 I have the tooth-ache.
 How long since?
 Since this morning.
 Since yesterday.
 I have a sore throat.
 You must keep in bed.
 And your sister?
 She has a head-ache.
 She has the gout.
 I am sorry for it.
 She is better.
 I am very glad of it.
 Is she at home?
 I think not.
 I think so.

Come stâte?
Béné, grâzie.
Non tróppo bêne.
Che cosa avête?
Sono infreddato.
Mi duole il capo.
Mi sento male.
Questo mi fa nausea.
Hò dolór di dênti.
Da quando in qua?
Da questa mattina.
Da jêri in qua.
Hò male alla gola.
Bisogna star in letto.
E vôstra sorélla?
Ha mal di tésta.
Ha la gotta.
Me ne dispiáce.
Sta mèglio.
Me ne rallégro.
E ella in casa?
Crédo di nò.
Crédo di sì.

IV.

I thank you.
 Your most humble servant.
 I am yours.
 Your servant.
 Without compliments.
 Sit down.
 You are very civil.
 You are very obliging.
 Go and play.
 Come, come.
 Presently.
 O how tiresome you are!
 You are very naughty.
 Leave me in peace.
 Let me alone.

Vi ringrázio.
Servitôre umilissimo.
Padrónne stimatissimo.
Sérva vôstra.
Senza cerimónie.
Accomodatovî.
Síte molto civile.
Síte molto compito.
Andáte a divertirvò.
Via, via.
Ora, ora.
Séi pur nojosa.
Síte molto cativa.
Lasciámi in páce.
Lasciademi stare.

Don't

Don't ston me.
Don't plague me:
Go about your business.
I come from thare.
Go away then.
O ! thank God.

Non mi stordire;
Non mi stordite;
Andate a spasso;
Ne vengo.
Andate via dunque.
Oh ! sia ringraziato Iddio.

V.

Have you dined ?
Not yet.
At what o'clock do you sup ?
At nine o'clock.
I dine at five.
And I at half past four.
It is a convenient hour.
Prepare breakfast.
Eat something.
I have no appetite left.
I am very thirsty.
Drink a glass of water.
Have you breakfasted ?
It is too soon.
You are still sleepy.
Rise up quickly.
Do not take the trouble.
Shut the door.
Open the window.
It is open.
Shut it then.
You are in the right.
He is in the wrong.
Make haste.
Go to bed.

Avete pranzato ?
Non ancora.
A che ora cenate ?

Alle nove della sera..
Désine a cinqüe ore.
Ed io alle quattro e mezza..
E un' ora còmoda.
Preparate la colezione.
Mangiáte qualche cosa.
Non hò più appetito.
Hò gran sete.
Bevete un bicchiér d'acqua.
Avete fatto colezione ?
E troppo presto.
Siéte ancora addormentáto.
Levàtevi subito.
Non v' incomodáte.
Chiudete la pôrta.
Apríte la fiûestra.
E apêrta.
Serrátela dunque.
Avete ragione.
Egli ha torto.
Spicciátevi.
Andate a letto.

VI.

What is it o'clock.
Tell me what it is o'clock.
Do you know what o'clock it is ?
I do not know exactly.

Che ora è ?
Ditemi che ora è.
Sapete che ora è ?

Non so precisamente.

Look.

Look at your watch.	<i>Guardáte al vóstro oriuólo.</i>
It is almost one o'clock.	<i>E' quasi un' ora.</i>
It has struck one.	<i>E' un' ora sonáta.</i>
It is a quarter past one.	<i>E' un' ora e un quarto.</i>
It is almost two.	<i>Son quasi le due.</i>
It is half past two.	<i>Sono le due e mézza.</i>
It has just struck two.	<i>Son due ore passáte.</i>
It is three quarters past two.	<i>Son le due e tre quarti.</i>
It is not three o'clock yet.	<i>Non sono ancora le tre.</i>
What weather is it?	<i>Che témpo fà?</i>
It is fine.	<i>Fa bél témpo.</i>
It is bad weather.	<i>Fa cattivo témpo.</i>
It is gloomy weather.	<i>Fa un témpo tristo.</i>
The wind is changed.	<i>E' cambiáto il vénto.</i>
It will rain.	<i>Vuól pióvere.</i>
See the sun appears.	<i>Ecco che ésce il sole.</i>
Let us go and take a walk.	<i>Andiámo a spássio.</i>

VII.

Hear me.	<i>Ascoltátemi.</i>
Hear him.	<i>Ascoltátelo.</i>
Hear her.	<i>Ascoltátela.</i>
Look at them.	<i>Guardátelí.</i>
Tell him, her.	<i>Díte-gli (m.) le (f.).</i>
Show it me.	<i>Mostrátemelo.</i>
Let him know it.	<i>Fáteglielo sapére.</i>
Tell it him (or her).	<i>Dítteglielo (m. ou f.).</i>
Do not look for it.	<i>Non lo cercáte.</i>
Do not speak to him.	<i>Non gli (m.) parláte.</i>
Tell her nothing.	<i>Non le (f.) dite niénte.</i>
Remember.	<i>Ricordátevi.</i>
Do you remember?	<i>Vi ricordáte voi?</i>
Take care of yourself.	<i>Badáte a voi.</i>
Stop.	<i>Fermátevi.</i>
Dress yourself.	<i>Vestítevi.</i>
Help me.	<i>Ajutátemi.</i>
Go away.	<i>Andátevene.</i>
I repént it.	<i>Me ne pénto.</i>
Thou shalt go	<i>Tu te n' andrái.</i>
He will be angry at it.	<i>Ei se ne sdegnará.</i>
He will speak to us about it.	<i>Egli ce ne parlerá.</i>

He

He gave him two of them.
He wrote it to him.
He sent for them for him.

Gliéne diédè due.
Gliélo scrísse.
Gliéli fece venire.

VIII.

What are you doing?
I am writing some letters.
Have you been at the
play?

I have not been there.
What did they perform
yesterday?

Look at the bill.
Do you like tragedy.
No, I like comedy.

Do you like operas?

O yes, very much.
Did you amuse yourself
well?

Who is the first singer?
And the first actress?
What parts did they play?
Who is the first violin?
He plays well on the flute.
He plays like a professor.
Have you heard Catalani?
What do you think of
Pasta?

Che state facéndo?
Stò scrivéndo delle léttere.
Siéte stato al teátro?

Non vi sono stato.
Che si rappresentò jéri?

Guardáte al cartélllo.
Vi piácciono le tragédie?
*No, mi piácciono le com-
média divertévoli.*
*Vi piácciono le Opere in
música?*

Oh, sì, moltíssimo.
Vi siéte bén divertito?

Chi è il primo uómo?
E la prima dónna?
Che parte facévano?
Chi è il primo violíno.
Suóna bène il flaúto.
Lo suóna da maéstro.
Ha ella sentito la Catalani?
E come le piace la Pasta?

IX.

Where do you dine to-day?
I dine out.
With much pleasure.
There are so many things.
There were so many peo-
ple.

My father will be there.
My friend is not there.
Send him word.

Dove pranzáte óggi?
Pranzo fuóri di casa.
Con molto piacére.
Vi sono tante cöse.
V' éra tanta génte.

Vi sarà mio padre.
Il mio amico non v' è.
Fáteglielo dire.

I think

I think he is gone out.	Credo che sia fuori.
I shall go to your house.	Verrò da voi.
If I had known it yesterday.	Sa lo sapeva ieri.
If you knew that.	Se sapeste che.
I would if I could.	Vorrei se potessi.
I could if I would.	Potrei sì io volessi.
You need not tell it me.	Non occorre che me la diciate.
I cannot help it.	Non posso farci nulla o non saprei che farci.
You may stay at home.	Bisogna restare in casa.
I will tell you.	Vi dirò.
I am going to write.	Stavo per iscrivere.
I have just been eating.	Hò già mangiato.
Who does this belong to?	Di chi è questo?
It is mine, it is his, &c.	E mio, è sua, &c.
It is our turn to speak.	Tocc' a noi a parlare.
It is my turn to deal.	Tocc' a me a far le carte.

X.

You are more learned than I.	Voi siete più sapienta di me.
Do not be angry (or sorry), for it.	Non va ne dispiacervi.
I am rather poor than rich.	Son più povera che ricca.
It is better to laugh than to cry.	E' meglio ridere che piangere.
It is better late than never.	E' meglio tardì che mai.
He is taller than him.	Egli è maggior di lui.
He is very clever.	Ha molto ingegno.
Every body says so.	Ognun lo dice.
They were near fifty.	Erano da cinquanta circa.
Stay with me.	Restate con me.
Tell him from me.	Ditegli da parte mia.
Let us have a game.	Giuochiammo una partita.
Cut a part.	Tagliatene una parte.
He is of a very strong party.	Egli è d'un partito fortissimo.
Draw near the fire.	Avvicinatevi al fuoco.

They

They say so.	<i>Si dice così.</i>
One says what one thinks.	<i>Si dice quel che si pensa.</i>
They do not say so.	<i>Non si dice questo.</i>
Speaking of you.	<i>Parlando di voi.</i>
I think I see you.	<i>Parmi di vedervi.</i>
It seems to me so natural.	<i>Mi par tanto naturale.</i>
He did all that was bid him.	<i>Fece quanto gli fu detto.</i>
I saw my parents.	<i>Ho veduto i miei genitori.</i>
I saw them this morning.	<i>Gli ho vedi stamattina.</i>
I wanted to tell them.	<i>Volevo dier loro.</i>
You know as much about it as I.	<i>Ne sapete quanto me.</i>
You speak as I do.	<i>Voi parlate come me.</i>
I know it as well as you.	<i>Io lo so bene quanto voi; or al par di voi.</i>
The prince is not so powerful as the king.	<i>Non è tanto potente un principe, quanto un re.</i>
How does Mr. N. — do?	<i>Come sta il Signor N. —?</i>
He is just gone out.	<i>E uscito di casa in questo momento.</i>
As for Mr. N. — he is not well.	<i>In quanta al Signor N. — non istà bene.</i>
Yesterday he was perfectly well.	<i>ieri stava a maraviglia.</i>

FAMILIAR DIALOGUES.

DIALOGHI FAMILIARI.

DIALOGUE I.

DIALOGO I.

GOOD morrow, sir.
Good night, sir.
How do you do, sir?
Well; not very well; so
so.

BUON giorno, signore
Buona sera, signore
Come sta, signore
Bene; non troppo bene;
così così

Very

- Very well to serve you.
At your service
I am obliged to you, sir.
I thank you.
How does your brother do?
He is well.
He will be glad to see you.
I shall have no time to see
him to-day.
Be pleased to sit down.
Give a chair to the gentle-
man.
There's no occasion.
I must go to pay a visit in
the neighbourhood.
You are in great haste.
I will be back presently.
Farewell, sir.
I am glad to see you in
good health.
I am your servant.
Your most humble servant.
Your servant.
Your most humble servant.
- Benissimo per servirla.*
Al suo servizio.
Le sono obbligato, signore.
La ringrazio.
Come sta suo fratello.
Sta bene.
Avrà gusto di vedérla.
*Non avrò tempo di vedérla
oggi.*
Ségga, signore.
Dàte una sedia al signore.
- Non è necessário.*
*Bisogna che vada a far
una visita qui vicino.*
E molto affrettata, signore.
Tornerò adesso adesso.
Addio, signore.
*Ho gran gusto di vedérla
in buona salute.*
Sérvo suo.
Umilíssimo sérvo suo?
Sérva sua.
Umilissima sérva sua.

DIALOGUE II.

To make a Visit in the
Morning.

- WHERE is your master?
Is he asleep still?
No, sir, he is awake.
Is he up?
No, sir, he is in bed.

- What a shame 'tis to be in
bed at this time of day!
I went to bed so late last
night I could not rise
early this morning.
What did you do after
supper?

- DOV' è il tuo padrone?*
Dórmé ancora?
Signór no, è svegliáto.
E egli leváto?
*Signór no, sta ancora a
létto.*
*Che vergórgna di star a letto
a quest' ora!*
*Andái jéri a letto tanto
tardi, che non ho potuto
levármi a buón' ora.*
Che si fece qui dópo céna?

DIALOGO II.

Per far una Visita la
Mattina,

- DOV' è il tuo padrone?*
Dórmé ancora?
Signór no, è svegliáto.
E egli leváto?
*Signór no, sta ancora a
létto.*
*Che vergórgna di star a letto
a quest' ora!*
*Andái jéri a letto tanto
tardi, che non ho potuto
levármi a buón' ora.*
Che si fece qui dópo céna?

We

- We danced, we sang, we
laugh'd, we play'd.
At what game?
We play'd at picquet with
the knight.
What did the rest do?
They play'd at chess.
How grieved am I, I did
not know it.
Who won? who lost?
I won ten pistoles.
Till what hour did you
play?
Till two in the morning.
At what o'clock did you
go to bed?
At three, half an hour
after three.
I don't wonder at your
rising so late.
What's o'clock?
What do you think it is?
Scarcely eight, I believe,
yet.
How! eight! It has struck
ten!
Then I must rise with all
speed.
- Si ballò, si cantò, si ríse, si
giuocò.*
A che giuoco?
*Giuocammo a picchetto col
signor cavaliere.*
Che fecero gli altri?
Giuocarono a scacchi.
*Quanto mi dispiace di non
averlo saputo.*
*Chi ha vinto? Chi ha per-
duto?*
Ho guadagnato dieci doppie.
Fin a che ora avete giuocato?
Fin alle due dopo mezzanotte.
*A che ora siete andato a
letto?*
Alle tre, alle tre e mezza.
*Non mi maraviglio che vi
leviate così tardi.*
Che ora è?
Che ora credete che sia?
*Credo che non siano ancora
le otto.*
*Come le otto! sono suonate
le dieci!*
*Bisogna dunque che mi levi
quanto prima.*

DIALOGUE III.

To dress one's self.

- WHO is there?
What will you please to
have, sir?
Be quick, make a fire,
dress me.
There is a fire, sir.
Give me my shirt.

DIALOGO III.

Per vestirsi.

- CHI è là?*
Che comanda, signore?
*Sù sù, presto, fate fuoco
vestitemi.*
Il fuoco è acceso, signore.
Dátemi la mia camicia.

It

- It is here, sir.
 'Tis not warm, 'tis quite cold.
 If you please, sir, I'll warm it.
 No, no; bring me my silk stockings.
 They are torn.
 Darn them a little, or get them mended.
 I have given them to the stocking-mender.
 You have done right—
 Where are my slippers?
 Where is my night-gown?
 Comb my hair.
 Take another comb.
 Give me my handkerchief.
 There's a clean one, sir.
 Give me that which is in my pocket.
 I gave it to the washer-woman, it was dirty.
 Has she brought my linen?
 Yes, sir, there wants nothing.
 What clothes will you wear to-day?
 Those I wore yesterday.
 The tailor will bring your cloth suit presently.
 Somebody knocks, see who it is.
 Who is it.
 It is the tailor.
 Let him come in.
- E' c'ola, signore.
 Non è calda, è ancora fredda.
 Se vuole, la scorderò.
 No no; portatemi le mie calzette di seta.
 Sono rotte.
 Dáteci un punto, o fattele acconciare.
 Le ho dàte alla conciacal-zette.
 Avete fatto bene. Dove sono le mie pianelle?
 Dov'è la mia zimarra?
 Pettinatemi.
 Pigliate un altro pétine.
 Dátemi 'l mio fazzoletto.
 E'ccone uno pulito, signore.
 Dátemi qualch'è nella mia saccoccia.
 L'ho dato alla lavandaia, era spóroco.
 Ha portato la mia biancheria?
 Signor sì, non ci manca niente.
 Che vestito metterà V. S. oggi?
 Quello ch'aveva ieri.
 Il sartore deve portar presto quello di panno.
 Si picchia, vedrete chi è.
 Chi è?
 È 'l sartore.
 Fatto entrare.

DIALOGUE IV.

The Gentleman and the Tailor.

Do you bring my suit of clothes?

Yes, sir, here it is.

You make me wait a great while.

I could not come sooner.

It was not finished.

The lining was not sewed.

Will you be pleased to try the coat on?

Let's see whether it be well made.

I believe it will please you.

It seems to me to be very long.

They wear them long now.

Button me.

It is too close.

To fit properly it ought to be close.

Are not the sleeves too wide?

No, sir, they fit very well.

This suit becomes you extremely well.

It is too short, too long, too wide, too narrow.

Pardon me, sir, it fits very well.

How do you like my trimming?

Tis very fine and rich.

What did these ribbons cost a-yard?

I paid a crown.

DIALOGO IV.

Il Gentiluomo ed il Sartore.

PORTATE forse il mio vestito?

Sì, signore, eccolo qui.

Vi siete appena molto.

Non ho potuto venir più presto.

Non era finito.

La fodera non era cucita.

Vuole provare il vestito,

signore?

Vediamo s' è ben fatto.

Credo che V. S. ne sarà contenta.

Mi pare molto lungo.

Si portano lunghi abitissimo.

Abbottonatemi.

Mi stringe troppo.

Per esser ben fatto bisogna che sia giusto.

Le maniche non sono troppo larghe?

Signorino, stanno benissimo.

Quest' abito le sta benissimo.

E troppo largo, troppo lungo, troppo largo, troppo stretto.

V. S. mi perdoni, le sta bene.

Che dite del mio ornamento?

E bellissimo, è ricchissimo.

Quanto costano al braccio questi nastri?

Li ho pagati con scialo.

That's

- That's not too much, 'tis cheap.
Where is the rest of my cloth?
There is not a bit left.
Have you made your bill?
No, sir, I had not time.
Bring it to-morrow, I will pay you.
- To go to Breakfast.
BRING us something for breakfast.
Yes, sir, here is tea and coffee.
Do you choose some bread and butter?
Yes, bring it, we will cut some slices of it.
Bring some cold meat, and some eggs.
Set the ham on 'the table.
Lay a napkin on 'the table.
Give us plates, knives, and forks.
Give the gentleman a chair.
Sit down, sir; sit by the fire.
I am not cold, I am very well here.
Let us see whether the tea is good.
Give me that cup.
Taste that coffee, pray.
How do you like it? what say you to it?
- Non è troppo, non sono cari.*
Dov'è 'l resto del mio panno?
Non v'è niente affatto d'avanzo.
Avete fatto 'l vostro conto?
Signor no, non ho avuto 'l tempo.
Portatelo domani, vi pagherò.
- DIALOGUE V.**
- Per far Colezione.*
PORTA' TECI qualche cosa da far collezione.
Signor sì; ecco tè e caffè.
- Comanda signore che porti pane e burro.*
Sì, portatene; ne taglieremo delle fette.
Portate della carne fredda, e delle uova.
Mettete del prosciutto in tavola.
Mettete una salvietta sopra la tavola.
Dàteci tondi, coltelli, e forchette.
Dàte una sedia al signore.
Segga, signore; si metta vicino al fuoco.
Non ho freddo, sto benissimo qui.
Vediamo se 'l te è buono.
- Dàtemi quella tazza.*
Di grazia, assaggi questo caffè.
Che gliene pare? che ne dice?
- DIALOGO V.**
- Per far Colezione.*
PORTA' TECI qualche cosa da far collezione.
Signor sì; ecco tè e caffè.
- Comanda signore che porti pane e burro.*
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Portate della carne fredda, e delle uova.
Mettete del prosciutto in tavola.
Mettete una salvietta sopra la tavola.
Dàteci tondi, coltelli, e forchette.
Dàte una sedia al signore.
Segga, signore; si metta vicino al fuoco.
Non ho freddo, sto benissimo qui.
Vediamo se 'l te è buono.
- Dàtemi quella tazza.*
Di grazia, assaggi questo caffè.
Che gliene pare? che ne dice?

It

- It is not bad, it is very good.
Here is the toast, take away this plate.
Eat some toast.
I have eaten some, it is very good.
Give me some more coffee, sir.
Sir, I thank you.
Give the gentleman some tea.
I had some just now.
The toast was very good.
It was toasted a little too much.
You do not eat.
I have eaten so much, I shall not be able to eat any dinner.
You only jest, you have eaten nothing at all.
I have eaten very heartily both of the bread and butter, and toast.
- Non è cattivo, è squisito.*
Ecco il pan tostato, levate questo piatto.
Mangi dél pan tostato.
Ne ho mangiáto, è buonissimo.
Mi dia dell' altro caffè.
La ringrázio, signóre.
Dáte del té al signóre.
Ne ho avúto adésso.
Il pan tostato éra buonissimo.
Era un tantino tróppo cotto.
V. S. non mangia.
Ho mangiáto túnio, che non potrò pranzare.
V. S. búrla, ha mangiáto niénte.
Ho mangiáto beníssimo del pane e butirro, e del pan tostato.

DIALOGUE VI.

At dinner.

AT what o'clock do you dine?

Dinner is generally on table at six.

I think that hour is fitter for supper than dinner.

Yes, it is true; but it is a very convenient hour for gentlemen and merchants.

Shall you have much company to-day?

*A CHE ora pranza ella?**Generalmente il pranzo è in távola alle sei.**Mi par che a quell' ora sia piuttésto témpo da cena che da pranzo.**Sí, è vero; ma è un' ora molto cómoda pei Signori ed i negozianti.**Vi sarà molta génte oggi a pranzo?*

No, there will be only you, my wife, the doctor, and I.

Have you always a doctor to dine with you?

No, sir; it is only through friendship.

I have more appetite to-day than usual.

Well, we are going to have dinner served up immediately.

Francis, lay the cloth.
Put on a cleaner cloth.

Bring up the plates, knives, and forks.

Rinse the glasses,
Prepare some napkins too.

Where are the silver salts?

Dust that sideboard: don't you see that it is quite covered with dust?

Make haste, tell the cook to send up the dinner as soon as it is ready.

First, put some chairs round the table.

Ladies and gentlemen, dinner is on table.

Please to sit next to the lady.

Much obliged to you.
Do you like rice soup with fowl broth?

Yes; but I like it much better in the Venetian way, with parmesan cheese.

No; non vi sarà altri che léi, mia moglie, il médico ed io.

Usa ella forse di pranzar sémpre in compagnia d' un médico?

No, signore; è solamente per amicizia.

O'ggi mi sento appetito più del solito.

Ebbéne, ora farémo portár in távolq.

Francesco, apparecchiáte. Mettete una továglia più pulita.

Portáte su tondi, caltélli e forchétte.

Sciacquáte i bicchiéri.

Preparáte anche delle salviétte.

Dove son le saliére d' ar-génto?

Ripulite quella credénza: non vedete ch' è tutta copérta di pólvere?

Préstelo, díte al cuéco che mandi in távolq súbito che sardá pronto.

Mettete prima delle sédie intorno alla távolq.

Signóri, il pranzo è serváto, or è in távolq.

Favorisca sedére qui ac-canto alla Signóra.

Grázie infinité.

Le piace la minéstra di riso cotto nel brédo di póllo?

Sí; ma mi piace molto più alla Veneziana col cacio parmigiáno.

I will

I will give you a slice of this boiled beef, which seems very tender.

I do not think it is done enough.

But, my dear friend, when meat is too much done, it loses its flavour ; it becomes like tow.

No matter, I will eat some roast beef.

There is also some fried fish, if you do not like meat.

Favour me rather with some of that pigeon pie.

Immediately : here is some salad too.

O ! what a fine lettuce !

Will you have an anchovy in it ?

Willingly, your oil is excellent ; where do you get it ?

An Italian merchant, a friend of mine, furnishes it to me in small boxes of thirty bottles each.

To make a good salad, it is absolutely necessary to have oil of the best quality, and vinegar made from wine, as I perceive yours is.

But, sir, you do not drink.

O ! yes, I had forgot it ; I will take a glass of wine, with all my heart.

Will you have red or white ?

I will first take a glass of beer.

Le darò una fetta di questo lessso, che mi par molto tenero.

Non mi par cotto abbastanza.

Ma, caro amico, quando la carne è troppo cotta, non ha più gusto, diventa stoppa.

Non importa, mangerò del manzo arròsto.

V'è anche del pesce fritto, se la carne non le piace.

Mi favorisca piuttosto di quel pasticcio di piccioni.

Subito ; ecco qui anche dell' insalata.

Oh che bella lattuga !

Vuole mettervi un' alice ?

Volontieri : il suo olio è eccellente ; dove lo farebbe ?

Me lo fornisce per cassette di trenta fiaschetti cadauno uno spedizioniere Italiano mio amico.

Per fare una buona insalata è indispensabile che l'olio sia della miglior qualità e che l'aceto sia di vino, come m'avvedo che è l' suo.

Ma, signore, ella non beve.

Oh ! sì, me n'ero scordato ; beverò volentieri un bicchiér di vino.

Vuol ella del rosso o del bianco ?

Prenderò prima un bicchiér di birra.

Help yourself as you please.

Your health, sir.

Thank you, sir.

What do you think of it?

What do you say to this wine?

It is not bad : on the contrary, it is excellent.

Taste now a glass of this other.

O ! this is delicious, and it is much older than the other.

It is so : I have had this more than ten years in my cellar.

It cannot be denied that Port is a very good wine.

Now we will have on table a fine roasted bird, which I do not know how to name in Italian.

In Italian they call it *gallinaccio*, or *pollo d'India*, and in Tuscany, *tacchina*.

Help yourself, for I know that you carve very well.

No, indeed ; I am not expert at it.

Will you give me leave to assist you ?

If you please ; but I beg of you to attend to the lady first.

Shall I help you to a bit of the breast ?

I beg your pardon, if

Si sérvá come vuóle.

Beverò alla sua salute ; evviva.

Evviva, grázie.

Che gliéne pare? cosa dice di questo vino?

Non è cattivo ; anzi squisito.

Assérggi adéssso un bicchiér di quest' altro.

Oh questo sì ch' è una delizia, ed è molto più vecchio dell' altro.

E' vero ; son più di dieci anni che l' ho in cantina.

Non si può negáre che il vin di Pórto non sia un gran buón vino.

Or ora porteranno in távola un bél'uccélio arróst, che non sapréi come chiamare in Italiáno.

In Itália lo chiámano gallináccio, o pollo d'India, e in Toscána, tacchína.

Si sérvá da sè, perchè so che élla tríncia a maraviglia.

No, davvéro ; io non ci ho tróppo buóna mano.

Mi permette di servirla?

Mi farà grazia ; ma la suplico di servir prima la signóra.

Vuol che le dia un pezzo di petto?

Scusi, poichè vuól favo-since

you will favour me, I will beg of you to cut me a wing.

With pleasure: I will also give you a little of the stuffing.

You will oblige me; but give me also a little of the gravy.

James, a spoon; bring also a salt-cellar; don't you see that we have neither salt nor pepper?

Change these plates, and bring the second course.

Bring the fruit.

Here are some fine cherries.

They are beautiful; I would rather eat some of those strawberries and raspberries.

Take some of these currants, some gooseberries, and one of these fine peaches.

At this season apples are no longer good.

That is a winter fruit.

Oranges, however, are always good, when juicy.

In England fruit is not so plentiful as in Italy.

Pray do not bring it to my memory; for, when I think on those figs, those grapes, and above all, the water-melons, my mouth waters.

Well, let us not think any

rirmi, la pregherò di tagliármì un' ala.

Con piacere: le darò anche un poco del ripieno.

Mi farà grazia; ma mi dia anche un po' d'intinto.

Giacomino, un cucchiájo; portáte anche una saliera: non vedete che non abbiámo nè sale nè pepe?

Cambiáte questi piatti, e portáte il secondo servizio.

Portáte in tavola le frutta. Ecco qui delle belle ciriége.

Son bellissime; mangerò piuttosto quattro di quelle frágole e di quei lampóni.

Prénda anche del ribes, dell'uva spina, ed una di queste belli pésche.

Le mele in questa stagione non sono più buone.

E' un frutto d'inverno.

Le arance, per altro, son sempre buone tutto l'anno quando son sugose.

In Inghilterra le frutta non sono così abbondanti come in Itália.

Per carità, non me ne rinfreschi la memoria; chè quando penso a quei fichi e a quell'uva, e soprattutto ai cocómeri, mi viene l'acquolina in bocca.

Via, non vi si pensi più, more

more about it; let us go
and take a turn in the
garden.

DIALOGUE VII.

To speak Italian.

HOW goes on your Ita-
lian?

Are you much improved
in it now?

Not much; I know scarcely
any thing.

It is said, however, you
speak it very well.

I wish it were true.

Those that say so are much
mistaken.

I assure you I was told so.

I can say a few words
which I have learnt by
heart.

And so much as is neces-
sary to begin to speak.

The beginning is not all,
you must make an end.

Be always speaking, whe-
ther well or ill.

I am afraid of making
mistakes.

Never fear; the Italian
language is not difficult.

I know it; and that it pos-
sesses many graces.

It is true; and especially
from the mouth of a lady.

How happy should I be,
if I were master of it.

Application is the only
way of learning it.

*andiamo a far una pas-
seggiata nel giardino.*

DIALOGO VII.

Per parlar Italiáno.

COME va l' Italiáno?

*V. S. vi ha quest' ora fatti
molti progrésse?*

*Non tróppo, non so quásí
niénte.*

*Sí dice, però, che V. S. parli
beníssimo.*

*Iddio volésse che fósse
véro!*

*Quéi che lo dícono s'ingán-
nano móltos.*

*La assicúro che m' è stato
détto.*

*Pásso dir alcáne paróle
che so a ménte.*

*E quánto bústa per comín-
ciár a partáre.*

*Il cominciáre non é il tutto,
bisórgna finíre.*

*Parli sémpre, o béne o
mále.*

Témo di far erróri.

*Non téma, signore; la
língua Italiána non é
diffícile.*

*Lo so, e so che ha molta
leggiadria.*

*E' véro, e particolarmente
nella bocca délle Signore.*

*O quanto sarei contento se
la sapéssì.*

*Per imparárla bisórgna stu-
diáre.*

How

How long have you been learning?

Scarcely a month yet.

What books do you use?

I have Veneroni's Italian and English Grammar; and Biagioli's in Italian and French.

What Dictionaries?

Bottarelli's in Italian, French, and English; Baretti's Italian and English; and Graglia's small Dictionary. — I also use Bottarelli's Exercises.

What Authors do you read?

At present I read Goldoni's Select Comedies; Soave's Moral Tales; and Metastasio.

What is your master's name?

His name is —

I have known him a great while.

He has taught several friends of mine.

Does not he tell you that you must constantly speak Italian?

Yes, he often tells me so.

Why do you not talk then?

Who will you have me talk with?

With those that shall talk to you.

I wish to talk, but dare not.

You must not be afraid, you must be bold.

Quanto tempo è che V. S. la studia?

Non è ancora un mese.

Di che libri si serve?

Ho la grammatica Italiana ed Inglese di Veneroni; e quella di Biagioli in Italiano e Francese.

Che Dizionario?

Quelli di Bottarelli in Italiano, Francese ed Inglese; quello di Baretti, in Italiano ed Inglese; ed il piccolo Dizionario di Graglia.—Mi servo degli Esercizi di Bottarelli.

Che Autori legge?

Adesso leggo le Commedie Scelte di Goldoni; le Novelle Morali di Soave, e Metastasio.

Come si chiama 'l suo maestro?

Si chiama 'l signor —

E' un pezzo che lo conosco.

Ha insegnato a molti de' miei amici.

Non le dice che bisogna parlare sempre Italiano?

Signor sì, melo dice spesso.

Perchè dunque non parla?

Con chi vuol ch'io parli?

Con quelli che le parleranno.

Vorréi parlare, ma non ardisco.

Non bisogna temere, bisogna esser ardito.

DIALOGUE VIII.

Of the Weather.

WHAT sort of weather is it ? *CHE tempo fa ?*

It is fine weather.

It is bad weather.

Is it cold ? is it hot ?

Is it not cold ? is it not hot ?

Does it rain ? does it not rain ?

I do not believe it.

The wind is changed.

We shall have rain.

It will not rain to-day.

It rains, it pours.

It snows.

It thunders.

It hails.

It lightens.

It is very hot.

Did it freeze last night ?

No, sir, but it freezes now.

It appears to me to be a great fog.

You are not mistaken, it is true.

You have caught a violent cold.

I have had it this fortnight.

'Tis the fruit of the season.

What's o'clock.

'Tis early, 'tis not late.

Is it breakfast time ?

'Twill be dinner-time immediately.

What shall we do after dinner ?

We'll take a walk.

DIALOGO VIII.

*Del Témpo.**Fa bel témpo.**Fa cattivo témpo.**Fa fréddo ? fa caldo ?**Non fa fréddo ? non fa caldo ?**Pióve ? non pióve ?**Non lo credo.**Il vénto è cambiáto.**Avrémo délla pióggia ?**Non pioverà oggi.**Pióve, dilúvia.**Névica.**Tuóna.**Grándina.**Lampéggia.**Fa móltó cáldo.**Ha geláto sta nbtte ?**Signór no, ma géla adéssò.**Mi par che faccia úna gran nébbia.**V. S. non s'ingánna, è véro.**V. S. è móltó infreddáta.**Sóno quíndici giórni che sóno infreddáto.**Sóno frútti della stagione.**Che óra è ?**E' di buón' óra, non è tárdi.**E' témpo di far colezióne ?**Sarà préstó témpo di desináre.**Che farémo dópo pránzo ?**Andrémo a spásso.*

Let's

Let's take a turn now.

*Andiámo a far un giro
adesso.*

We must not go abroad
this weather.

*Non bisórgna uscir per qués
to témpo.*

DIALOGUE IX.

Of the Charms of a young
Lady.

THE'RES a beautiful
young lady.

She is finely shaped.

She is charming, she is
pretty.

Do you know her?

I do not know her.

She has fine eyes.

I never saw a better shape.

She has an easy carriage.

She has a noble mien.

The shape of her face is
well proportioned.

Her cheeks are plump and
delicate.

Her mouth is little, and
red.

Her nose well made.

Have you taken notice of
her complexion?

It is the finest in the world.

A complexion fair, and
lively.

What white hands she has!

The white and vermillion
of her cheeks shame the
lilies and the roses.

She has teeth as white as
snow.

It may be said that she's
a fair beauty.

DIALOGO IX.

*Délle Bellézze d'una Si-
gnorina.*

*E'CCO una bélia signo-
rina.*

E' ben fútta.

E' vezzósa, è leggiádra.

La conoscéte?

Non la conósco.

Ha bégli ócchi.

*Non ho mái veduto una più
bélia vita.*

E' disinvólta.

Ha un aspéutto nóbile.

*Il contórno del suo víso è
ben fútto.*

*Le súe guánce sono pienótte
e delicáte.*

*La súa bócca è picciola, e
vermíglia.*

Il náso ben fútto.

*Avéte osserváto la sua car-
nagióne?*

*E' 'l più bel colóre del
móndo.*

*Una carnagióne biánca, e
viváce.*

Che bélle máni che ha!

*Il bianco e vermíglia del suo
víso fanno, senza dúbbio,
tórtó ai gógli ed álle róse.*

*Ha i dénti biánchi cóme la
néve.*

*Si può dire ch' è una bélia
bióndina.*

She

- She is the finest brown woman one can see.
She has a noble gait.
She has a sprightly countenance.
She has exquisite features.
She is greatly extolled for her beauty.
I think she has a great deal of wit.
Beauty may be seen, but not wit.
They say her wit is equal to her beauty.
Then she is an epitome of all perfections.
- E' la più bella brùnetta che si possa vedére.
Cammína con bel gárbo.
Ha úna fisonomía spiritosa.
Ha fattézze vághe.
E' móltó commendáta per la súa bellézza.
Crédo che ábbia móltó spírito.
Ben si può vedére la bellezza, ma lo spírito no.
Si dice che sia altrettanto spiritosa che bella.
E' dúnque un compéndio di tutte le perfezioni.*

DIALOGUE X.

To inquire after news.

- WHAT news is stirring?
Do you know any?
I have heard none.
What is the talk of the town?
There's no talk of any thing.
Have you heard no talk of war?
I have not heard any thing of it.
There's a talk however of a siege.
It was reported so, but it is not true.
On the contrary, there's a talk of peace.
Do you think we shall have peace?
I believe so.
What say they at court?

- P*er domandúr quel che si dice di Nuóvo.
- CHE si dice di nuóvo ?
Sapéte niéntè di nuóvo ?
Non ho intéso niénte.
Di che si párla ?
Non si párla di niénte.
Avéte sentito dire che avrémo la guérра ?
Non ne ho intéso parláre.
Si párla pérò d' un assédio.
Si dicéva, ma non è véro.
Al contrário, si parla di pace.
Credéte che aurémo la páce ?
Crédo di sì.
Che si dice in corte ?
They*

- They talk of a secret expedition.
When do they think the king will set out?
'Tis not known. They do not say when.
Where do they say he'll go?
Some say into Flanders, others into Germany.
And what says the Gazette?
I have not read it.
Is what is reported of Mr. — true?
What of him?
They say he's mortally wounded.
I should be sorry for that; he's a worthy man.
Who wounded him?
Mr. — in a duel.
Is it known why?
The report is, a quarrel at the Opera.
I do not believe it. Nor I neither.
However, we shall soon know the truth.
Is the newspaper come in?
Does it mention the duel?
No—not a word about it.
Then let us hope there is no truth in the report.
- Si párla d' una spedizione segreta.*
Quando si créde che partirà il re?
Non si sa. Non si dice.
Dóve si dice che andrà?
Chi dice in Fiandra, chi in Germánia.
E la Gazzetta che dice?
Non l' ho letto.
Sarébbe vero quel che si dice del Sig. —?
Che sene dice?
Si dice che sia ferito a morte.
Mi dispiacerébbe, perchè è un galantuomo.
Chi l' ha ferito?
Il Signor — in un duello.
Si sa perchè?
Corre voce che sia per una disputa all' Opera.
Non lo crédo. Nemmen io.
Comunque sia, si saprà presto.
E' arrivata la gazzetta?
Parla del duello?
No—non ne dice parola.
Dunque speriamo che sia un falso rapporto.

DIALOGUE XI.

To inquire after one.

WHO is that gentleman that spoke to you a little while ago?

DIALOGO XI.

*Per domandare d' uno.**CHI è quel signore che vi parlava poco fa?*

- He is a German. *E' un Tedesco.*
 I took him for an English- man. *Lo credéva Inglése.*
- He came from Saxony. *E' della párte di Sassónia,*
 He speaks French very well. *Párla beníssimo Francése.*
- He speaks French like the French themselves. *Párla Francése come un Francése.*
- The Spaniards take him for a Spaniard, the English for an Englishman. *Gli Spagnuóli lo prendono per uno Spagnuólo, e gl' Inglési per un Inglése.*
- It is difficult to be conver- sant in so many different languages. *E' pur difficile d'esser prá- tico in tánte língue così differénti.*
- He has been a long time in those countries. *E' státo un pézzo in quéi paési.*
- Have you known him for any time ? *E' un pézzo che lo cono- scéte?*
- About two years. *Sóno dúa anni incirca.*
- He has a noble air, he has a good mien. *Ha un aspetto nobile, ha una ciera da galantuomo.*
- He is a genteel person. *E' di béllea preséntza.*
- He is neither too tall, nor too short. *Non è nè tróppo gránde, nè tróppo piccolo.*
- He is handsome, he is well shaped. *E' ben fútto, ed ha un bel portamento.*
- He plays upon the flute, the guitar, and several other instruments. *Suóna'l flaúto, la chitárra, e mólti áltri struménti.*
- I should be very glad to know him. *Avréi a cáro di conóscerlo.*
- I will bring you acquainted with him. *Vene procurerò la cono- scénza.*
- Where does he live ? *Dove sta di cása ?*
 He lives just by. *Sta costí vicíno.*
- When will you have us go and wait on him ? *Quándo voléte che andíumo a riverírllo ?*
- Whenever you please, for he is my intimate friend. *Quándo vi piacerà, perchè è amíco mío intrínseco.*
- It shall be when you have leisure. *Sarà quando auréte témpo.*

We'll go to-morrow.mor-
ing,
I shall be obliged to you. *V' andrémo domattina.
Ve ne sarò obbligato.*

DIALOGUE XII.

To write.

GIVE me a sheet of paper,
a pen, and a little ink.

Step into my closet, you'll
find on the table what-
ever you want.

There are no pens.

There are a great many in
the ink-stand.

They are good for nothing.

There are some others.

They are not made.

Where is your penknife ?

Can you make pens ?

I make them my own way.

This is not bad.

While I finish this letter,
do me the favour to
make a packet of the
rest.

What seal will you have
me put to it ?

Seal it with my cipher or
coat of arms.

What wax shall I put to
it ?

Put either red or black, no
matter which.

Have you put the date ?

I believe I have, but I have
not signed it.

What day of the month is
this ?

V' andrémo domattina.

Ve ne sarò obbligato.

DIALOGO XII.

Per iscrivere.

*DA' TEMI un fógllo di
cárta, una péenna ed un
póco d' inchióstro.*

*Entráte nel mío gabinéttio,
troveréte sopra la távola
quánto vi farà di bisó-
gno.*

Non vi sóno pénne.

*Vene sono mólte nel cala-
májo.*

Non vágliono niénte.

Eccone delle áltre.

Non sono temperáte.

Dov' è'l vóstro temperíno ?

Sápete temperár le pénne ?

Le témpero a módo mío.

Quéstia non è cattiva.

*Méntre finisco quéstia lét-
tera, favoritemi di far
un piégo di quélle áltre.*

*Che sigíllo voléte che ci
métta ?*

*Sigillátele cólla mía cifra,
ovvéro cólle mie ármi.*

Che céra ci metteró ?

*Mettétevi délla róssa o
déllea néra, non impórta.*

Avéte méssso la dáta ?

*Crédo di sì, ma non ho sot-
toscritto.*

Quantin'abbiamo del mese ?

The eighth, the tenth, fifteenth, twentieth.

Put the direction.

Where is the powder ?

You never have either powder or sand.

There is some in the sand-box.

There's your servant ; will you let him carry the letters to the post-house ?

Carry my letters to the post-office, and don't forget to pay postage.

I have no money.

Hold your hand, there's a pistole.

Go quickly and return as soon as possible.

DIALOGUE XIII.

To buy.

WHAT do you want, sir ?

What would you please to have ?

I want a good fine cloth to make me a suit of clothes.

Be pleased to walk in, sir, you'll see the finest in London.

Show me the best you have.

There's a very fine one, and what's worn at present.

'Tis a good cloth, but I do not like the colour.

Siâmo oggi agli ôtto, ai diéci, ai quindici, ai vénti.

Metteteci la soprascritta.

Dov' è la pólvere ?

Non avéte mai nè pólvere, nè aréna.

Ven' è nel polveríno.

Ecco 'l vóstro sérvo ; voléte che pôrti le lettere alla pôsta ?

Portáte le mie léttere alla pôsta, e non vi dimenti- cátte di pagárne il pôrto.

Nón ho quatríni, signôre, non ho danári.

Pigliáte, ecco úna dôppia.

Andáte présto, e tornáte quânto prima.

DIALOGO XIII.

Per compráre.

CHE brâma, signore, che cércâ ?

Cosa comanda, signore ?

Vorréi un pánnو bello e buono da fârmi un ve- stito.

V. S. éntri, vedrà qui i più bei pánni di Lôndra.

Mostrâtemi 'l migliore che avete.

Eccone uno bellissimo, e cóme si usa adesso.

E buono, ma 'l côlor non mi piace.

There's

- There's another lighter piece.
Eccone un' altra pézza più chiára.
- I like that colour well, but the cloth is not strong, 'tis too thin.
Il colóre mi piáce, ma'l pánno non è forte abbastánza, è tróppo sot-tile.
- Look at this piece, sir, you'll not find the like any where else.
Véda V. S. quéstá pézza, non ne troverà così béllo altróve.
- What do you ask for it an ell?
Quánto lo vendéte il brác-cio?
- Without exacting 'tis worth thirty shillings.
Sénza díre a V. S. un sólдо di tróppo, vále trenta scellini.
- Sir, I am not used to stand haggling; pray tell me your lowest price.
Signbre io non sóno avvez-zo a prezzoláre, dítemi di grazia l' último prézzo.
- I have told you, sir, 'tis worth that.
Gliel' ho detto; questo è il prézzo ristretto.
- 'Tis too dear, I'll give you twenty-five.
E' tróppo cáro, vene darò venti cinque.
- I can't bate a farthing.
Non v'è un sólдо da leváre.
- You shall not have what you ask.
Non avréte quanto avéte domandáto.
- You ask'd me the lowest price, and I have told you.
V. S. m'ha domandáto l' úl-timo prézzo, gliel' ho détto.
- Come, come, cut off two ells of it.
Vía via, tagliátene díue bráccia.
- I protest, on the word of an honest man, I don't get a crown by you.
Le giúre da galantuómo che non guadágno úno scúdo con léi.
- There are four guineas, give me the change.
Ecco quáttro ghinee, dáte-mi 'l résto.
- Be pleas'd, sir, to let me have another, this is too light, it wants weight.
Di grázia V. S. mi día un' altra gkinea, quéstá è leggiéra, non è di peso.
- Here's another.
Eccone un' altra.
- Sir, your servant.
Sóno servitór di V. S.

DIALOGUE XIV.

DIALOGO XIV.

To play.

Per giuocáre.

LET us play a game at picquet.

GIUOCHIA' MO una partita a picchétto.

What will you play for?

Quánto voléte giuocáre?

Let us play for half a-crown to pass away the time.

Giuochiámo mezza corona per passatémpo.

Give us cards.

Dáteci delle carte.

Let us see who shall deal.

Vediámo a chi toccherà a fáre.

You are to deal; I am to deal.

Tócca a vói, tócca a me.

Shuffle the cards, all the court cards are together.

Mescoláte le cárte, tutte le figúre sóno insiéme.

They are shuffled enough.

Sóno mescoláte abbastánza.

Cut, sir.

Alzáte, signóre.

Have you all your cards? I belive I have.

Avéte le vóstre cárte? Crédo di sì.

How many do you take?

Quánto nè pigliáte?

I take all. I leave one.

Píglia tutto, or le píglia tutte. Ne láscio úna.

I have a bad game.

Ho un cattivo giuóco.

Deal again.

A mónte.

Not this time.

Signór nò, per quéstavólta.

Have you laid out?

Avéte scartúto?

No, sir, my game puzzles me.

Signór no, il mio giuóco, m'imbarrúzza.

You must have good cards. for I have nothing.

Dovéte avér bel giuóco, poichè io non ho niénte.

Tell your point.

Contáte l'vóstro púnто.

Fifty, sixty.

Cinquánta, sessánta.

It is not good; it is good.

Non vále; è buéno.

A quint major, a quint to a king, a small quint, four by queens, a tierce to a knave.

Quínta maggiore, quinta al re, quínta bássa, quárta álla dámá, térsa al fánte.

I have as much.

Ne ho altrettánto.

Fourteen by kings, three aces, three queens.

Quattórdici di re, tre ássi, tre dáme.

Play.

Giuocáte.

Hearts,

Hearts, spades, clubs, diamonds.

The ace, the king, the queen, the knave, the ten; the nine, the eight, the seven.

I have lost, you made a picque, a re-picque.

You have won.

You owe me half a crown.

You owed it me, pardon me.

We are quits, or even, then.

Cuóri, pícce, fióri, quádri.

L'ásso, il re, la dáma, il fánte, il diéci, il nóve, l'ótto, il sétte.

Ho pérduto, avéte fáutto un pícco, repícco.

Avéte quadagnáto.

Mi dovéte mezza corona.

Scusátemi, méla doveváte.

Síamo pace, or pári.

DIALOGUE XV.

For a Journey.

HOW many miles is it from this place to N?

It is eight miles.

We shall not be able to get thither to-day, it is too late.

It is not more than twelve o'clock, you have time enough yet.

Is the road good?

So, so; there are woods and rivers to pass.

Is there any danger upon that road?

There is no talk of it; it is a highway, where you meet people every moment.

Do they not say there are robbers in the woods?

There is nothing to be feared, either by day or night.

Which way must one take?

QUANTE miglia vi sóno. da quì a N?

Vi sóno ótto miglia.

Non vi potrémo arrivár oggi, è tróppo tárdi.

Non è più di mézzo giórno, vi arriveréte ancór di buón' óra.

E béllo la stráda?

Non tróppo, vi sóno bóschi, e fiúmi da passáre.

V'è perícolo per quélla strada?

Non sene párla; è una stráda maéstra dóve si tróva génte ad ógni moménto.

Non si dice che vi síano ládri néi bóschi?

Non v'è núlla da temére, nè di giórno, nè di nótte.

Chestráda bisógna pigliáre?

When

DIALOGO XV.

Per un Viággio.

QUANTE miglia vi sóno. da quì a N?

Vi sóno ótto miglia.

Non vi potrémo arrivár oggi, è tróppo tárdi.

Non è più di mézzo giórno, vi arriveréte ancór di buón' óra.

E béllo la stráda?

Non tróppo, vi sóno bóschi, e fiúmi da passáre.

V'è perícolo per quélla strada?

Non sene párla; è una stráda maéstra dówe si tróva génte ad ógni moménto.

Non si dice che vi síano ládri néi bóschi?

Non v'è núlla da temére, nè di giórno, nè di nótte.

Chestráda bisógna pigliáre?

When

When you come near the hill, you must turn to the right.

Is it not necessary to ascend a hill then?

No, sir, there is only a little hill in the wood?

Is the way difficult through the wood?

You cannot lose your way.

As soon as you are out of the wood, remember to keep to the left hand.

I thank you, sir, and am much obliged to you.

Come, come, gentlemen, let us take horse.

Where's the marquis?

He's gone before.

He will wait for you just out of town.

What do we stay for now? come, come, let's be gone, let's have done.

Farewell, gentlemen, farewell.

I wish you a good journey.

Quando saréte vicini alla montagna, piglierete a man dritta.

Non bisognerà dunque salire la montagna?

Signor no, non v'è che un picciol colle nel bosco.

E' difficile la strada nel bosco?

Non potete smarirla.

Quando saréte fuori del bosco, ricordatevi di pigliare a mano manica.

Vi ringrazio, signore, e vi resto molto obbligato.

Via via, signori; montiamo a cavallo.

Dov' è il signor marchese?

E' andato innanzi.

V' aspetterà fuori della città.

Che aspettiamo? partiamo, andiamo, via, finimola.

Addio, signori, addio.

V' auguro un felice viaggio.

DIALOGUE XVI.

For Supper and Lodging.

SO; we are arrived at the inn.

Let us alight, gentlemen.

Take these gentlemen's horses, and take care of them.

Now let's see what you will give us for supper.

A capon, a half dozen of

DIALOGO XVI.

Della Cena e dell' Alleggiamento.

ECCOCI giunti all' osteria.

Smontiamo, signori.

Pigliate i cavalli di questi signori, ed abbiate cura.

Or su vediamo che ci darrete da cena.

Un cappone, una mezza dozzina di pigeons,

pigeons, a salad, six quails, and a dozen of larks.

Will you have nothing else?

That's enough, give us some good wine and some fruit.

Let me alone, I'll please you i warrant ye.

Light the gentlemen.

Let us have our supper as soon as possible.

Before you have pulled your boots off, supper shall be upon the table.

Let our portmanteaus and pistols be carried up stairs.

Pull off my boots, and then go and see whether they have given the horses any hay.

You shall conduct them to the river, and take care they give them some oats.

I'll take care of every thing, do not trouble yourself.

Gentlemen, supper is ready; it is upon the table.

We'll come presently.

Let us go to supper, gentlemen, that we may go to bed in good time.

Give us water for our hands.

Let us sitdown, gentlemen, let us sit down at table.

Give us some drink.

zína di piccioni, un' insalata, sei quaglie, ed una dozzina di lódoles.

Non vogliono altro lóro, signori?

Quésto básta, dáteci del buón vino e delle frutta.

Lásclino far a me, saránno conténti.

Fáte lúme a quéstí signóri.

Fáte cíenar quanto prima.

Príma che si siano caváti gli stivali, la céna sarà in órdine.

Si pótino sopra le nóstre valigie, e le nóstre pistóle.

Cavátemi gli stivali, ed andréte dópo a vedér se hánno dátó del fiéno ai caválli.

Li condurréte al fiume ed avréte clára che sia loro dáta la biáda.

Avrò cura di tutto: V. S. non si pigli fastidio.

Signóri, la céna è in órdine, è in távola.

Adésso, adésso, veniamo.

Andiámo a cenáre, signori; acciocchè possíamo andár a létto di buón' óra.

Dáteci ácqua alle maní.

Sediámo, signori, andiámo a távola.

Dáteci da bérre.

- Health to you, gentlemen. *Alla lóro salute signori.*
- Is the wine good ? *E' buono 'l víno ?*
- It is not bad. *Non è cattivo.*
- The capon is not done enough. *Il cappóne non è cotto abbastanza.*
- Give us some oranges, with a little pepper. *Dáteci dei melángoli con un pocó di pépe.*
- Why don't you eat of these pigeons ? *Perchè non mangiate di quéstí piccioneíni ?*
- I have eaten one pigeon and three larks. *Ho mangiato un piccione, e tre lódoles.*
- Go call for a chafing dish. *Andáte a domandár uno scaldavivánde.*
- Tell the landlord we wish to speak with him. *Díte all' óste che venga a parlárci.*

DIALOGUE XVII.

To settle with the Landlord.

- A GOOD evening, gentlemen, are you satisfied with your supper ?
- We are, and we will satisfy you too.
- What's the charge ?
- The charge is not great.
- See what you must have for us, our men, and our horses.
- Reckon yourselves, and you will find it comes to seven crowns.
- Methinks you ask too much.
- On the contrary, I am very reasonable.
- How much do you make us pay for the wine ?
- Five shillings a bottle.
- Bring us another, and to-

DIALOGO XVII.

Per far i conti coll' Oste.

- BUONA* sera, signóri, sóno conténti della céna ?
- Siamo conténti, e vogliamo che lo siate voi pure.
- Quánto importa il conto ?
- La spesa non è gránde.*
- Vedéte quánto vi viéne, per noi, per i nóstriservitóri, e per i nóstri caválli.
- Facciano il conto loro stessi, e vedránnno che sóno sétte scúdi.
- Mi páre che domandiáte troppo.*
- Anzi lo fo a buoníssimo mercáto.
- Quánto ci fíte pagár per il vino ?
- Cinque scellini la bottiglia.*
- Portátene un' áltra, e morrow*

morrow morning we will pay you seven crowns, with breakfast included.

Methinks the gentleman is not well.

I am very well, but weary and fatigued.

You must take courage.

It would be better for me to be in bed than at table.

Get your bed warmed, and go to bed.

Bid my man come and undress me.

He waits for you in your chamber.

Good night, gentlemen, I wish you merry.

Do you want any thing?

Nothing at all but rest.

Order them to give us clean sheets.

The sheets you shall have are whitened, and well aired.

Let us be called to-morrow very early.

I will not fail. Farewell, gentlemen; good night.

DIALOGUE XVIII.

To mount on Horseback.

THIS horse I think looks very bad.

Give me another horse, I will not have that.

He cannot go.

vi darémo domattina sétte scudi, facendo perd colezione.

Páre che 'l signore non istia béne.

Síd béne, ma sono affaticato e stanco.

Bisogna farsi ánimo.

Certo che sarei méglie in létto che a tavola.

Fáccia scaldáre 'l suo létto, e váda a dormire.

Díte al mio servitóre che venga a spogliármì.

L'aspetta nella sua cámara.

Buóna notte, signóri, stiano allegraménte.

Avéte bisogno di qualche cosa?

Di niénte affátto, che di riposáre.

Dáte órdine che ci diano lenzuóla pulite.

Le lenzuóla che avráanno sónopulite, e ben seccate.

Fáteci svegliáre dománi a buón' óra.

Saránno servíti. Addio, signóri, buóna séra.

DIALOGO XVIII.

Per montár a Cavállo.

QUESTO cavállo mi páre cattivo.

Dátemene un altro, non vóglio quéstó.

Non può cammináre.

He is broken winded ; he is
foundered.

Are you not ashamed to
give me such a hack as
this ?

He has no shoes, he's
prickt in his foot.

You must lead him to the
farrier's.

He is lame, he is maimed,
he is blind.

This saddle will gall me.
The stirrups are too long,
too snort.

Let them out, then, shorten
them.

The girths are rotten.

What a wretched bridle is
here !

Give me my whip.

Tie on my portmanteau,
my cloak.

Are your pistols loaded ?
I forgot to buy powder
and ball.

Let us put on, let us get
on faster.

I never saw a viler beast.

He will neither go forward
nor backward.

Let go the bridle a little.
Hold the reins shorter.

Spur him stoutly, make
him go on.

I may spur, but it is of no
use.

Alight, I will make him
go.

Take care he don't kick
you.

E' bólso, è rapréso.

*Non avéte vergóagna di dár-
mi una rozza di quélla
sórte ?*

E' sferráto, è inchiodáto.

*Bisógna condúrlo dal ma-
niscálco.*

*Zóppica, è stroppiáto è
ciéco.*

*Quéstá sélla mi farà male.
Le stáffe sóno tróppo
lúnghe, tróppo córte.*

*Allungáte le stáffe, tiráte
sù le stáffe.*

*Le cínghie sóno márcie.
Che cattiva brígilia !*

Dátemi la mia frústa.

*Attaccáte la valigia, il
mantéollo.*

*Sóno cariacáte le súe pistóle ?
Mi sóno dimenticáto di
comprár délla pólvere, e
delle pálle.*

*Sproniamó, andiamó più
présto.*

*Non ho mái veduto una più
cattiva béstia.*

*Non vuól andar nè innán-
zi, nè indiétro.*

*Rammollátegli la brígilia.
Tenete le rédini più córte.*

*Spronáte con vigóre, fátelo
andár innánzi.*

*Póssso béne spronáre, non
ne pórso venir a cápo.*

*Scendéte, che lo farà ben
andáre.*

*Badate che non vi tiri un
cálcio.*

He kicks, then, I find.

Tira cálci dúnque a quel che sento.

See if I have not tamed
him.

Vedéte se l'ho saputo domare.

DIALOGUE XIX.

To visit a Sick Person.

DIALOGO XIX.

HOW have you passed the night?

COME avéte passáta la nótte?

Very badly, I have not slept at all.

Malaménte, non ho dorméto niente.

I have had a fever all night.

Ho avúto la fébbre tútta la nótte.

I have pains all over my body.

Sénto dolóri per tútta la výta.

You must be let blood.

Bisórgna fárvicavársángue.

I have been bled twice.

M'è státo caváto sángue d'ue vólte.

Where does your apothecary live?

Dóve sta di cásia il vóstro speziále?

What physician attends you.

Che médico viene a visitarvi?

Go bid the surgeon come and dress me.

Andáte a dir al cerúsico che vénga a medicármì.

I cannot imagine why the doctor does not come.

Non so perchè 'l médico non viéne.

We do not know what health is, till we are ill.

Non si sa cosa sía salúte che quándo si sta málé.

You must have a good heart; it will be nothing.

Bisórgna fúrsi ánimo, non sarà niente.

My wound pains me extremely.

Sénto un gran dolóre nella mia piága.

How much physic have you taken?

Quánte medicíne avéte prése?

I am tired of physic.

Sóno stufo di medicíne.

I am fearful of being delirious.

Témo di dar in delírio.

Drink some toast and water.

Bevéte ácqua cótta.

- Take nothing but broth.
The doctor has ordered me some whey.
- I am not able to move.
Give me a pillow.
Put my bolster right.
- Draw the curtains.
They want to bleed me in the foot.
- Every thing I take seems bitter to me.
- How my mouth's out of taste!
- It is a long sickness.
- How tired I am of lying in bed!
- How happy are you in the enjoyment of health!
- Non pigliáte altroche bródi.
Il médico m'ha ordináto 'l siéro.*
- Non mi pósso muóvere.
Dátemi un guanciále.
Accommodátemi il capezzále.*
- Tiráte le cortíne.
Mi vogliono cavar sanguine dal piéde.*
- Tutto ciò che préndo mi par amáro.*
- O quanto sono svogliáto !*
- Questa è una malattia lúnga.*
- Quanto sono stufo di star in létto !*
- Beáto voi che státe béne !*

DIALOGUE XX.

On Civility.

I AM happy, sir, to meet you here, I intended to wait upon you.

You do me too much honor, far beyond anything I can possibly merit.

But what is your pleasure, sir? lay your commands on me.

All I wanted, sir, was to assure you of my most humble respects.

And at the same time to beg a favour of you

DIALOGO XX.

Della Civiltà.

GO'DO, signóre, di trovárla qui per accidénte, perchè contava di venire in questo moménto da lei.

V. S. mi fa tróppa grázia, ed un onóre che non mérito.

Ma che cománda, signóre? in che pósso obbedírla?

Altro non voléva, padrón mio, se non assicurárla de' miéi umilíssimi rispetti.

E nel medésimo tempo fárle una preghíera; ciòc which

which was, to recommend me to your mother's protection.

You may rest assured that my mother and myself are entirely at your service.

I may therefore expect your mother and you will, on this occasion, favour me with your interest?

Make not the least doubt of that; and believe me, that both my mother and myself will receive a particular pleasure in serving you.

By these noble expressions I am enabled to form a judgment of your generosity.

And from your cordial professions of friendship, I perceive, that you are the worthy offspring of so worthy a mother.

No more compliments, sir, I beg; the events will afford you a sufficient proof of the sincerity of our friendship.

I will be silent now, but when I have obtained the favour, I shall wait upon you with my thanks.

Do me the favour to pay my respects to your mother.

di raccomandármì alla protezionē délla sua signóra madre.

Ella può vivér sicúra che tanto mia madre, quánt' io vivímo dipendénti da' suói cénni.

Dúnque pôssso spérare che ella e la sua signóra madre mi favoriránno in quést' occasióne délla loro efficacissima interposizionē?

Non ne dûbiti punto, signór mio, e créda pûre che mia madre ed io, ci farém o un sensibilissimo piacere di servirla.

Conóscio in véro dálle nóbili súe espressioni, quanto generosa sia:

E ben m'accórgo, da' suoi cordiáli sentiménti, essér V. S. dégno figlio délla degníssima sua genitrice.

Non più compliménti, signóre; gli effétti le daránno próve sicúre délla nostra servitù.

Tacerò adéssò; ma, ottenuto che avrò la grázia, verrò da lei per ringraziarla.

Mi favorísca di riveríre distintíssimamente per párte mía la sua signóra madre.

DIALOGUE XXI.

Of the Seasons, Weather,
&c.

SPRING is of all seasons
the most agreeable.

Then every thing in nature
smiles.

The country looks like a
vast garden.

The meadows resemble a
large green carpet.

The weather is mild and
serene.

The air is temperate.

The trees are full of leaves.

The melody of the birds
enraptures me.

The weather is neither too
hot, nor too cold.

It is very healthy.

All living creatures are
then cheerful.

Nature seems to revive.

We have no Spring this
year.

The Spring is backward.

It is like Winter.

I am fond of the country
in Summer-time, and of
the town in Winter.

We have a very hot Sum-
mer.

The heat makes me both
dull and idle.

The harvest will be very
plentiful.

It would be still more fer-
tile, if we had a little
rain.

DIALOGO XXI.

*Delle Stagioni, del Tempo,
&c.*

*La primavera è la più
grata di tutte le stagioni.
Tutto ride allora nella na-
tura.*

*La campagna è come un
gran giardino.*

*I prati somigliano ad un
gran tappeto verde.*

*Il tempo è molto dolce e
molto sereno.*

*L'aria è temperata.
Gli alberi sono coperti di
foglie.*

*Il canto degli uccelli m'in-
namora.*

*Il tempo non è né troppo
caldo, né troppo freddo.*

*E molto sano.
Tutti gli animali allora
sono pieni di vivacità.*

*La natura par che rinascia.
Quest'anno non abbiamo
punto primavera.*

*La primavera è tardiva.
E' un piccol inverno.*

*Amo la campagna nell'
estate, e la città nell'in-
verno.*

*Abbiamo una estate ben
calda.*

*Il calore mi rende pesante
e pigro.*

*La raccolta sarà molto ab-
bondante.*

*Lo sarebbe ancor più, se
avessimo un poco di pioggia.*

There

- These is a great plenty of fruit.
 V'è una grande abbondanza di frutta.
- We want a little rain.
 Abbiamo bisogno d'un po' di pioggia.
- Rain would be very beneficial.
 La pioggia ci farebbe molto bene.
- They begin to cut down the corn.
 Si comincia a tagliar il grano.
- Summer is gone.
 L'Estate è passata.
- Summer did not last long.
 L'Estate non ha durato molto.
- Autumn has taken its place.
 L'Autunno ha preso il suo luogo.
- Autumn is the season of fruits.
 L'Autunno è la stagione dei frutti.
- Wine will be good this year.
 Il vino sarà buono quest'anno.
- We shall drink good wine.
 Beveremo buon vino.
- The vines are very fine.
 Le vigne sono bellissime.
- They are loaded with large grapes.
 Sono cariche di grosse uve.
- The days are very much shortened.
 I giorni sono molto accorciati.
- We shall soon use candle at five o'clock.
 Accenderemo quanto prima la candela a cinque ore.
- The mornings are cold.
 Le mattinate sono fredde.
- We shall soon be obliged to make a fire.
 Saremo ben presto costretti d'avere del fuoco.
- Winter comes on.
 L'Inverno viene.
- Winter draws near.
 L'Inverno s'appròssima.
- The mornings are short.
 Le mattinate sono corte.
- The evenings are long.
 Le serate sono lunghe.
- The trees are divested of their leaves.
 Gli alberi sono spogliati delle loro foglie.
- Nature appears benumbed.
 La natura sembra intormentita.
- Winter does not please me.
 L'Inverno non mi piace.
- It pleases nobody.
 Piace a nessuno.
- Nevertheless it is pleasing to walk in the sun.
 Nulladimeno passeggiare al sole fa piacere.
- It is soon night.
 E' presto notte.
- The days are very short.
 I giorni sono molto corti.

We have scarcely eight hours day-light.

Twilight does not make its appearance before seven o'clock in the morning.

They light candles at five in the afternoon.

It is not day-light the next day before eight o'clock.

The days are somewhat lengthened.

That foretells the return of Spring.

Its return will exhilarate Nature.

DIALOGUE XXII.

Short and Idiomatic.

WHENCE do you come?
I come from the city, where I met your brother.

Whither are you going?
Whither do you run so fast?

Which way do you go?
Which way do you take?
Can I go with you?
Stay a little, I will go with you.

Will you wait for me ten minutes?

I shall be ready in less than ten minutes.

Tell me where you are going.

I am going into the country.

Come up in my room, I

Abbiámo appéna otto óre di giórno.

Il crepusculo non comíncia mái ad apparíre avánti le sétte óre della mat-tína.

A cinque óre pomeridiáne s'accéndono le candéle.

Il giórno non ritórna a comparíre avánti le otto óre del giórno dópo.

I giórni sóno alquánto al-lungáti.

Quésto ci annúnzia il ri-tórno della Primavéra.

Il suo ritórno rallegrerà la Natúra.

DIALOGO XXII.

Corto ed Idiomatico.

D'ONDE viéne élla?
Véngo dállea cittá, óve in-contruí suo fratélo.

Dove va?
O've córre così in fretta?

Da che párte va?
Che vía prénde?
Póssso ío andár con léi?
Aspétti, che l' accompa-gnerò.

Vorrébbe aspettármi diéci minúti?

Sarò prónto in méno di diéci minúti.

Mi díca ove va.

Vádo alla campágna.
Mónti néllea mia cámara, ho have

- have something to tell you. qualche cosa da dirle.
- Come in, and sit down. E' ntri, e si segga.
- Do not you stir from thence. Non si muóva di là.
- Stay there. Stia là.
- Now, you may go out. Può uscire adesso.
- Come down with me. Scenda méco.
- Adieu, I wish you a happy journey. Addio, le auguro un buón viaggio.
- But, stop, come hither. Ma, aspétti, vénga qui.
- Wait a little. Aspétti un poco.
- Stop, that I may speak to you. Si férmi, ch'io le párli.
- Do not go so fast. Non váda così présto.
- You go too fast. V. S. va tróppo di buon passo.
- What do you stop me for? Perchè mi férma ella?
- Do not touch me. Non mi tóçchi.
- You make me lose my time. Mi fa pérder il mio témpo.
- My time is too precious for me to mis-spend it. Il mio témpo è tróppo prezioso per pérderlo così.
- Leave that alone. Lásci quéllo.
- Don't touch that. Non tóçchi quéllo.
- Touch nothing. Non tóçchi niénte.
- Why do you recommend me that, Sir, or Madam? Perchè mi raccománda ella quéstó?
- Because I recommend it to every body. Perchè lo raccománndo a tutti.
- I am well here. Sto béne qui.
- I find myself very well here. Mi tróvo móltó béne qui.
- The door is shut. La pórta è chiúsa.
- Who has shut the door? Chi ha chiúso la pórta?
- I can't open it. Non pósso aprírla.
- I can't turn the key. Non pósso voltár la chiáve.
- The lock is not good. La serratúra non è buóna.
- Open the door. A'pra la pórta.
- It is open. E' apértta.
- Shut the door. Chiúda la pórta.
- It is shut. E' chiúsa.

- Open the window.
Shut the window.
What do you look for?
What have you lost?
If you have lost any thing,
 I have not found it.
I never find any thing.
Speak loud.
Speak distinctly.
Open your mouth.
You speak too low.
Why do you speak so low?
Do not be bashful.
To whom do you speak?
Do you speak to me?
Say, is it to me that you
 are speaking?
Speak to me, then.
Speak to him, speak to her.
Speak to us.
Speak to them.
Do you speak French?
I speak it a little.
What do you say?
Do you say any thing?
I say nothing.
What have you said?
I have said nothing.
I don't believe it.
What does he say?
He says nothing.
Does he not speak?
I thought he had spoken.
What has he told you?
Has he told you nothing?
What does she say?
She does not speak.
What has she told you?
She said nothing to me.
Don't tell her that.
I will tell it her.
I won't tell it her.
- A'pra la finéstra.*
Sérri la finéstra.
Che cerca ella?
Che ha perduto?
Se ha perduto qualche cosa
 io non l'ho trovata.
Non trovo mai niente.
Párli forte.
Párli distintamente.
A'pra la bocca.
V. S. parla troppo piano.
Perchè párla èllacosipian o?
Non sia timido.
A chi párla ella?
Párla a me?
Dica, è a me ch'ella párta?
- Mi párli dunque.*
Gli párli, le parli.
Ci párli.
Párli lóro.
Párla ella Francese?
Lo párlo un poco.
Che dice?
Dice ella qualche cosa?
Non dico nulla.
Che ha ella detto?
Non ha detto niente.
Non lo credo.
Che dice egli?
Non dice nulla.
Non párla egli?
Credéva che avesse parlato:
Che le ha detto?
Non le ha detto niente?
Che dice essa?
Non párla.
Che le ha essa detto?
Essa non m'ha detto niente.
Non le dica questo.
Glielo dirò.
Non glielo dirò.

Don't

- Don't tell it to them.
Have you said that?
No, I have not told it.
If I had said it, I would
not deny it.
What are you doing?
I am doing nothing.
What have you done?
I have done nothing.
Have you done your work?
No; I have been idle.
Shall you soon have done?
Yes, in half an hour.
Have you not done?
I thought you had done.
You go very slow.
You are very long.
What does he do?
Is he doing nothing?
Has he nothing to do?
Has he no business?
- How does he spend his
time?
What is she doing?
What is her amusement?
Is she fond of music?
Does she write? does she
read?
Does she go to the play?
What do you ask?
Do you ask for any thing?
Say what you ask.
If you want any thing,
speak.
Answer me.
Why do you not answer
me?
Are you afraid, or do you
scorn to answer me?
If you do not answer me,
I'll speak to you no more.
- Non lo dica lóro.*
Ha détto quélló?
No, non l'ho détto.
*Se l' avéssi détto, non lo
negheréi.*
Che fa ella?
Non fo nulla.
Che ha fatto?
Non ho fatto nínte.
Ha élla fatto il suo lavbro
No, sóno státo pígro.
Avrà ella finito présto?
Sí, in éna mézz' óra.
Non ha élla finito?
Credéva che avésse finito.
Va móltó adágio.
E' móltó lénito.
Che fa égli?
Non fa égli nínte?
Non ha égli niente da fare?
*Non ha égli alcuna occupa-
zione?*
*Come pássa egli 'l suo tém-
po?*
Che fa éssa?
In che si diverte?
A'ma ésser la música?
Scrive essa? Legg' essa?
- Va essa al teátro?*
Che dimánada ella?
Dimánada élla qualche cosa?
Díca ciò che dimánada.
*Se ha bisogno di qualche
cosa, párli.*
Mi risponda.
Perchè non mi rispónde?
- Téme, o déagna élla di ri-
spóndermi?*
*Se non mi rispónde, non le
parlerò più.*

DIALOGUE XXIII.

On Italy.

Courage, Miss, we now
are at the top of the
highest of these hills.

I assure you I can go no
farther: my breath fails
me: this ascent is too
steep.

Now that we are arrived,
we may rest ourselves.

Yes, let us rest, for I need
it much.

What do you think? Did
I not tell you that we
should enjoy a beautiful
sight?

Oh yes; I admire it much.
What a fine landscape
all around!

You, who have travelled
in Italy, I suppose, must
have found some charm-
ing prospects in that
country.—How long is
it since you came from
thence?

It is almost three years.

Have you been always in
the same place?

No: I have travelled con-
tinually, from town to
town.

What do you think of that
climate?

Charming! The country
is so well cultivated,
that it seems a collec-
tion of gardens.

DIALOGO XXIII.

Sull' Italia.

*Coraggio, signora, siamo
già alla cima della più
alta di queste colline.*

*Le assicuro che non ne
posso più; mi manca il
fiato; questa salita è un
po' troppo erta.*

*Ora che siamo arrivate,
possiamo riposarci.*

*Sì, riposiamoci pure, chè
ne ho gran bisogno.*

*Cosa le pare? non le ho
detto che si sarebbe go-
duta una bella veduta.*

*Oh, sì; l' ammire molto.
Che bel paese tutt' intorno!*

*Ella, che ha viaggiato in
Italia, avrà, mi figuro,
veduto de' bei colpi d'oc-
chio in quel paese.—
Quanto tempo è ch' ella
ne manca?*

*Son quasi tre anni adesso.
E' stata sempre nello stesso
luogo?*

*No: ho viaggiato continua-
mente, ora in una città
ed ora in un'altra.*

Che le pare di quel clima?

*Stupendo! Le campagne
son così ben coltivate che
piacciono tanti giardini.*

I am

I am told, however, that there are many lands which lie uncultivated.

Very true. The Italians have attended more to the embellishment of their cities, than to the cultivation of the country.

Without doubt there are very beautiful works of architecture?

Yes, all master-pieces: but uncultivated fields on all sides reproach the inhabitants with their indolence.

By which road did you enter Italy?

By the road of Venice, a city which is exactly like an immense fleet, resting quietly on the midst of the waters, and to which there is no approaching but by boats or ships.—In this respect, Venice is a unique city.

In that town are there neither horses nor carriages?

None at all. The carriages for the Venetians are the Gondolas,* and the Gondoleers are generally very eloquent, and their repartees are

Mi si dice per altro che vi siano molti terréni incolti.

Verissimo. Hanno gl' Italiani atteso più all' abbellimento delle città, che alla coltura delle campagne.

Vi saranno bellissime opere d' architettura, m'immagino?

Sì, tutti capi d'opera: ma le incolte campagne rimproverano agli abitanti la loro infingardaggine.

Da qual parte è ella entrata in Itália?

Dalla parte di Venézia, città la quale è appunto come una vasta flotta, che si riposa tranquillamente sulle acque, ed a cui non si approda che per mezzo di barche, o navi.—Su questo punto, Venezia è unica.

In questa città non vi saranno dunque né cavalli né carrozze?

Niente affatto. Le carrozze dei Veneziani sono le góndole, e i gondoliéri sono uomini per lo più molto eloquenti, e i loro concétti sono pieni di sali full

* The *Gondola* is a flat and very long boat, which goes only by oars. The boatmen are generally called *Gondolieri*; but at Venice *Barcarioli*.

full of the most pleasing
attic salt.

Did you stay much at Ve-
nice.

Only five months, which
is the time the carnival
lasts, during which one
goes always masked,
with the greatest liberty,
to all sorts of diver-
sions.

Which is the principal
place in Venice?

St. Mark's Place; on the
east side of which stands
St. Mark's Church.

Have you been at Bologna?
Yes, madam, but first I
passed through Ferrara,
which in its walls will
show you a fine and
extensive solitude, al-
most as much so, as the
monument of Ariosto,
who rests there.

I have heard that at Bo-
logna there is a greater
abundance of provisions
than in any other place
in Italy.

It is true, and for that
reason it is named the
Fat. There the sciences
are familiar also to the
fair sex; and the conver-
sation of the inhabitants
is very entertaining.

What road did you take
on quitting Bologna?

That of Rimini, along the
sea-coast of the Adria-
tic, as far as Ancona,

argutissimi.

E' stata molto tempo in
Venetia?

Cinque mesi solamente;
quanto ivi dura il car-
nival, in cui si va sempre
in maschera con la mag-
giór libertà ad ogni
sorta di divertimenti.

Qual è la principal piazza
di Venezia?

La piazza di San Maroo;
dall' lato orientale si è
la Chiesa di San Maroo.

E' stata mai a Bologna?

Sì, signóra, ma son pas-
sata prima per la città
di Ferrára, che nel suo
recinto le farà vedere
una bella e vasta solitú-
dine, silenziosa quasi
quanto la tomba dell'
Ariásto, che ivi riposa.

Hó sentito dire che in Bo-
logna vi è più abban-
donanza di viveri che in
qualunque altra parte
d' Itália.

E' vero, e per questo vién
cognominata la Grassa.
Quelle scienze son fami-
liari anche al bel sesso;
e la conversazione degli
abitanti rallegra moltis-
simo.

Che strada ha ella preso
parténdo di Bologna?

Quella di Rimini, lungo la
riva del mare Adriático,
fino ad Ancona, e quindi
and

and from thence to Loretto; a pilgrimage, once famous for the concourse of strangers, and the superb treasures with which its church was enriched.

I should be very glad to hear something of Rome too.

On returning from Loretto, crossing the Appenines, and a great number of small towns, we at last arrive at Rome, formerly the queen and capital of the world.

To see all the curiosities of that famous city, I have heard that it was necessary to employ a Cicerone: what does that mean?

It signifies, perhaps, speaker; because such persons accompany strangers every where, informing and explaining to them all that is to be seen.

What was Rome, when the French took from it all that was most precious?

Exactly what it was before. The churches, the palaces, the public squares, the pyramids, the obelisks, the columns, the galleries, the fronts, the theatres, the fountains, the prospects, the gardens, all will show you

a Lorétto, pellegrinaggio famoso una volta pel concorso dei forestieri, e per grandiosi tesori, de' quali era arricchito il suo tempio.

Sarebbemi molto caro sentire anche qualche cosa di Roma.

Partendo da Lorètto appunto, attraversando gli Appennini e una moltitudine di piccole città, si arriva finalmente a Roma, anticamente regina e capitale del mondo.

Per vedere tutte le rarità di questa famosa città, ho sentito dire che bisogna far uso di un Cicerone: Cosa vuol egli dire?

Cicerone, vorrà dir parlatore, perchè questi tali accompagnano i forestieri da per tutto, informandoli, e spiegando loro quanto v'è da vedere.

Cosa è Roma, se i Francesi le tolsero quanto v'era di più prezioso?

Intieramente quel ch'era prima. Le chiese, i palazzi, le piazze pubbliche, le piramidi, gli obelischi, le colonne, le gallerie, le facciate, i teatri, le fontane, le vedute, i giardini, tutto le indicherà la grandezza

the

the grandeur of a city, which always was, and always will be, above others, universally admired.

Are the modern Romans as warlike as the ancient?

Certainly not: but in the quarter of the town called *Trastevere*, we observe even now countenances resembling the ancient busts.

I have heard much about the famous Appian way; does it still exist?

Yes, madam, but not in the same state it was at the time of the ancient Romans.

Do you remember at what time that famous road was made?

It was in the year of Rome four hundred and forty-one, by order of Appius Claudius, the Censor, and it was one of the finest works of Roman magnificence. It leads from Rome to Brundusium at the farthest end of Italy towards the east.

Doubtless you have travelled as far as Naples, one of the finest cities of Italy, as they tell me?

Yes, madam. And exactly by that famous

d'una città che è stata sempre e sarà con preferenza universale ammirata.

Sono i nuovi Romani gente bellicosa quanto gli antichi?

No sicuramente: ma nel quartiere detto Trastevere osservansi anche oggi fisionomie simili agli antichi busti.

Ho sentito tanto parlare della famosa via Appia; sussiste ancora?

Sì, signora, ma non già nel medesimo stato, in cui era al tempo de' Romani.

Si ricorda ella a qual tempo fu costruita questa famosa strada?

Fu nell' anno di Roma quattrocento quarantuno, per ordine del Censore Appio Claudio, e fu uno de' più bei lavori della Romana magnificenza. Conducéva essa da Roma fino a Brindisi all'estremità dell'Italia verso levante.

Mi figuro ch' ella abbia viaggiato fino a Nápoli, città delle più belle d'Italia, a quel che mi dicono?

Sì, signora. Ed appunto per questa famosa via Appian

Appian road we arrive at that Parthenope, where rest the ashes of Virgil, upon which is seen a laurel growing, which cannot be better placed.

Have you not been afraid of living in a city where they often feel earthquakes, and where fire descends from the mountains?

No, my dear; it is not so terrible as it is said; nay, Mount Vesuvius on one side, and the Elysian fields, on the other, offer prospects which are very delightful.

Did you ever see any eruption of this Vesuvius?

Yes, I have seen it once in a great rage, and then I saw it throw out torrents of fire, which majestically spread over the country.

They say, that the Neapolitans are lively and witty, but too much inclined to pleasure and idleness, to be what they might be.

Very true, and certainly Naples might be an incomparable city, if one did not meet a crowd of plebeians, otherwise called Lazaroni, who look like wretches and

Appia si arriva a quella Parténope, ove ripósano le ceneri di Virgilio, sulle quali védesi germogliare un láuro, che non può ésser méglie collocato.

Non ha avúto paúra di restáre in una città dove si sentono spesso tremuóti, e dove scende giù fuóco dalle montagne?

No, cara; non è tanto orribile quanto si dice; anzi il Monte Vesúvio da un lato, e i Campi Elísij dall' altro, preséntano dei punti di vista singolaríssimi.

Ha ella mai veduto nessuna eruzione di questo Vesúvio?

Sì, l' ho veduto una volta in gran furóre, e vidi allóra rigurgitare dal suo seno torrénti di fuóco che maestosamente si spandévan per le campagne.

Si dice che i Napoletáni son vivácie e spirítosi, ma tróppo inclináti al piacere ed all' infingardággine per ésser quel che potrébbon éssere.

Veríssimo, e al cértosarébbe Nápoli una impareggiabile città, se non vi s'incontrasse una fólla di plebéi, altrimenti detti Lazzaroni, che hanno ária di ribáldi e di mathieves

thieves, and often are neither.

But whilst we are speaking of Naples, we have left behind us Florence and the other cities of Tuscany which are so celebrated.

We may easily go back and travel three hundred miles (for that is the distance between Naples and Florence), with the same facility that we have made the others.

Tell me then something of Florence, which is acknowledged as the mother of the fine arts, and then I will not trouble you any more.

On the contrary, you give me pleasure. Florence is not very large, but it is noble and beautifully adorned : every where are seen traces of the grandeur and the good taste of the Medicis.

Let us depart, as I fear it will soon rain.

landrini, senza esser so-
vénte nè l'uno nè l'altro.

Ma, mentre parliamo di Nápoli abbiamo lasciato indiéstro Firénze e le altre città della Toscana tanto rinomáte.

Possiamo facilmente tornár indiéstro, e far anche trecénto miglia (che tante ve ne sono da Nápoli a Firénze) con la medésima facilità che abbiamo fatto le altre.

Mi dica dunque qualche cosa di Firénze, che vién riguardata come madre delle bélle arti, e poi non le dardò più incómodo.

Anzi mi dà piacér. Firénzenon è molto grande, ma è gentile e vagamente adorna : quivi scóngorsi dappertutto le trace della splendidezza e del buón gusto dei Médici.

Partiamo adesso, perché temo che voglia pióvere.

A

COLLECTION

OF

ITALIAN IDIOMS

Which constitute the peculiar Delicacy of that Language.

THE following Collection, which contains the true Idioms, or modes of speaking, with the turns of the Italian Phrases, divided according to their respective subjects, will be found useful.

EXAMPLES.

To Pray or Exhort.

DEAR sir, do me that	<i>CA' RO signore, mi faccia</i>
favour,	<i>quésto favbre.</i>
Pray ! I conjure you,	<i>'deh ! vi scongiuro.</i>
I pray you,	<i>deh ! vi prégo.</i>
I beseech you,	<i>in cortesia.</i>
Do me the favour.	<i>V. S. mi favorísca.</i>

To express Civility.

Your servant, sir,	<i>Servitór suo, signore.</i>
I am entirely your's,	<i>séno téutto séo.</i>
I thank you,	<i>la ringrázio.</i>
You may depend upon me,	<i>fáccia capitúle délla mia persóna.</i>
See if it is in my power to serve you.	<i>véda signore se son espáce di servírla.</i>

Command

Command me,	<i>mi comándi.</i>
Do what you please with your servant,	<i>dispónga del suo servitóre,</i>
I wait for your commands,	<i>aspétto i suó i comándi.</i>
Since you will have it so,	<i>poich' ella cománda così.</i>
You are the master,	<i>V. S. è padróne.</i>
At your service,	<i>al suo comándo.</i>
I am obliged to you,	<i>résto con óbbligo apprésso a V. S., son obbligáto a V. S., or le sono obbligáto. le résto infinitaménte obbli- gáto.</i>
I am infinitely obliged to you,	<i>non farò quéstó manca- ménito.</i>
I will not be guilty of that fault,	<i>lasciámo quéstí titoli, quésté cerimónie.</i>
Away with these titles and ceremonies,	<i>tocca a me di servírla.</i>
It is my business to serve you,	<i>V. S. è molto cortése.</i>
You are very obliging,	<i>non sapréi cóme contrac- cambiáre túnte bontà.</i>
I know not how to make a proper return for so many favours.	

To Complain, Hope, or Despair.

How unfortunate am I, if that be !	<i>Guái a me, se questo è !</i>
Poor miserable creatures that we are !	<i>poverétti noi !</i>
How unfortunate I am !	<i>{ sventuráto, sciaguráto, infelice.</i>
Ah cruel fortune !	<i>{ disgraziáto me !</i>
To what are we reduced !	<i>ahi sórte avvérsa !</i>
We are undone ; we are ruined !	<i>a che siám giúnti ; ridótti, condótti !</i>
There only wanted that !	<i>siámo morti ; spediti ; rovi- nati !</i>
We are at last come to it,	<i>quéstó ci mancava !</i>
That was the cause of my grief,	<i>ci siám pur giúnti. écco ciò che causava il mio dolore.</i>

There

There is what completes our ruin,	éccol' <i>última nostra rovina</i> .
That is the misfortune,	<i>quésto è 'l mález.</i>
It is really a pity,	<i>è peccáto veramente.</i>
O the poor child ! or fellow !	<i>o póvero figliuólo !</i>
I am the most unfortunate of men !	<i>io són pur il re dei disgraziati.</i>
What is to be done ? what shall I do ? what shall we do ?	<i>che s'hada fáre ? che fard ? che fárémo ?</i>
We must have patience,	<i>bisóagna avér paziéntza.</i>
We must conform ourselves to the will of God,	<i>bisóagna conformársi, bisóagna rimetttersi álla volontà di Dio.</i>
Nothing farther can be done,	<i>non si può fár altro.</i>
I hope that God, I hope that heaven,	<i>spéro in Dio, spéro nel Ciélo.</i>
We must swallow that,	<i>fórra è che céla beviámo.</i>
We must die, sooner or later,	<i>ad ógni módo bisóagna morire.</i>

To express Affirmation, Consent, Belief, or Refusal.

However it is true,	<i>E' pur véro.</i>
It is but too true,	<i>è pur tróppo vero.</i>
To tell you the truth,	<i>a dírvi 'l véro.</i>
Indeed it is so,	<i>in fátti è cosí, cosí è.</i>
There's no doubt of it,	<i>non v' è dúbbio.</i>
I believe it is,	<i>crédo di sì.</i>
I believe not,	<i>crédo di no.</i>
I bet it is,	<i>scommétto di sì.</i>
I bet it is not,	<i>scommétto di no.</i>
I think so, I think not,	<i>pénso di sì, pénso di no.</i>
Not to tell an untruth,	<i>sálvo 'l véro.</i>
Nobody would say so ridiculous a thing,	<i>niúno dirébbe una stravaganza símile.</i>
Say likewise that the snow is not white,	<i>díte ánche che la néve non è biánca.</i>
I can tell you it is a very fine one,	<i>vi so díre eh' ella è bellissima.</i>
	<i>I would</i>

I would lay a wager,	scommetterei qualche cosa.
O you jest, sir,	oh burla, signore.
I speak in earnest,	parla da senno.
You have guessed rightly,	l'avete indovinata.
I believe you, one may believe you,	le credo, le si può credere.
Let it be then, let it be so,	sia dunque, così sia.
You shall be satisfied,	V. S. resterà soddisfatta.
Softly, not so fast;	adagio, adagio, a bell'agio.
Nor that neither,	nè manco questo.
I would not give you a fig,	non ti darò un fico.
Yes, truly,	veramente sì, senza dubbio.
They are trifles,	sonoinezie.
Do not make me giddy or deaf,	non mi star ad intronare le orecchie.
Get thee to bed.	va' a dormire.

To Deny.

I say not,	Dico di no.
It is not true,	non è vero.
It is not so, it is so,	questo no, questo sì.
Positively I will not,	{ non voglio in conto alcuno.
I jested,	{ in nessun modo, in nessuna
I did it only by way of jest.	{ maniera. io burlava. lo faceva per scherzo.

To Consult.

What is to be done ?	Che c'è da fare ?
What course shall we take ?	che partito paglieremo ?
Let's do so and so,	facciamo così.
Let's do one thing,	facciamo una cosa.
It will be better that,	sarà meglio che.
Stay a little,	saldo un poco.
It would be better that,	serrebbe meglio che.
Let me do,	lasciate far a me.
I had rather,	vorré piuttosto.
Were I in your place.	se fossi in luogo vostro.

To

To wish well to a Person.

Heavens preserve you,	<i>Il Ciélo vi guárdi.</i>
I wish you every thing that's good.	<i>vi augure ógni véro bénè.</i>
God assist you,	<i>Iddio v' ajústi.</i>
God forgive you,	<i>Iddio vi perdóni.</i>
God be with you,	<i>andáte con Dio.</i>
May you be happy,	<i>siate felice.</i>
I wish you true content,	<i>vi áuguro ógni maggior contentézza.</i>
God grant you all the pros- perity you desire,	<i>prégo Dio che vi concéda ógni prosperité più desi- deráibile.</i>
Till I see you again,	<i>a rivedérci,</i>
I am your most humble servant,	<i>la riverisco.</i>
You are welcome,	<i>ben venuto.</i>
Well met,	<i>ben trováto.</i>
Much good may it do you.	<i>buón pro vi fáccia.</i>

To assert solemnly.

Upon my faith,	<i>Alla fè, per mia fè.</i>
In my conscience,	<i>in cosciéza mía.</i>
Upon my life,	<i>per la vita mía.</i>
Upon my honour,	<i>sull' onor mio.</i>
Upon my word,	<i>sulla mia paróla.</i>
Upon my credit,	<i>in fédé mia.</i>
I swear, as I am a gentle- man,	<i>vi giúro da cavaliére.</i>
As I am an honest man,	<i>da uómo dabbene, da galan- tuómo.</i>
As I am a man of honour,	<i>da uómo onoráto.</i>
By Jupiter!	<i>per Bácca.</i>

To Threaten or Insult.

I will give you a Rowland for your Oliver,	<i>Ti renderò pan per fistic- cia.</i>
	<i>Let.</i>

Let me alone, I will see whether	<i>láschia far 'a me, ch' io saprò</i>
You shall pay it me,	<i>tu mela pagherái.</i>
I vow you shall repent it,	<i>giúro al móndo che tene farò pentire.</i>
I will give it you, go,	<i>te la dardò, va.</i>
You will laugh at me, but	<i>tu vuó burlár méco, ma</i>
If you put me in a pas- sion,	<i>se tu mi fái andár in cól- lera.</i>
If I put myself in a pas- sion,	<i>se mi comíncia a fumáre.</i>
Do not stun me,	<i>non mi stuzzicár le orécchie.</i>
Do not wake a sleeping lion,	<i>non destáre'l can che dórmé.</i>
Softly, softly,	<i>pián, piáno.</i>
Woe be to thee,	<i>guái a te.</i>
Thou shalt not escape me,	<i>tu non mi scapperái.</i>
Hold your tongue, don't speak,	<i>non più paróle, táci.</i>
'Tis enough, 'tis sufficient,	<i>bústa, tanto básti.</i>
Thou art undone,	<i>séi mórtó, va !</i>
In spite of thee,	<i>a túo márcio dispétto.</i>

To Admire.

O God ! Good God !	<i>Dio mio ! Dio buóno !</i>
O Heavens !	<i>Oh Ciélo !</i>
Jesus Maria !	<i>Gesù María !</i>
Is it possible ?	<i>póssibile !</i>
Who ever saw the like !	<i>chi vide mái cóse símili !</i>
Who would have thought, believed, said !	<i>chi l' avrébbe pensáto, cre- dúto, détto !</i>
See now a little !	<i>guardáte un pôco !</i>
I was wondering,	<i>Io mi maravigliávo.</i>
O strange !	<i>che maraviglia !</i>
I don't wonder,	<i>non mi maraviglio.</i>

How

How can that be ?

*come può essere ? com' è possibile ?
così vánno le cóse del móndo,
così va'l móndo.*

So goes the world.

To express Joy, or Displeasure.

What a pleasure !

O che gústo !

What glory !

o che glória !

What joy !

o che allegrézza !

How pleased I am !

che conténto è 'l mio !

O how happy am I !

o me felice !

O happy day !

o giórno felice !

What happiness !

o che fortúna !

O how happy are you !

beáto vói ! beáta lei !

I am sorry for it,

mi dispiáce, mi rincrésce.

That touches my very soul,

mi dispiáce fin all' ánima.

It pierces me to the heart, *mi trafígge 'l cuóre.*

To Reproach.

Is this the way to deal with gentlemen ? *Così si trátta co' galánt-uómini ?*

Ought not you to be ashamed ? *non ti dovréstivergognáre ?*

To affront me thus !

far a me quéstó affrónто !

To such a man as I am.

ad un pári mío.

To me, is it not ?

a me, eh ?

Do you deal thus ?

a quéstó módo si trátta ?

Ah, is it so ?

a quéstó módo, eh ?

So, is it not ?

così, eh ?

What a fine way of proceeding !

che bel módo di procédere !

O, that is fine !

bel módo cérgo !

You ought not to treat me thus,

non dovréstiusár símili termíni méco.

Do you think that is well ?

párti che stía béne ?

We shall see immediately,

adéssò si vedrà.

What the deuce has he done ?

che diámíne ha fítto ?

What, obstinate, still ?

ancór ostináto ?

To Call.

Hark,	<i>Ascóltate, ascoltate.</i>
Listen,	<i>udite.</i>
Where are you ?	<i>dóve séi ? dove siéte ?</i>
Hark ye,	<i>sentíte una paróla.</i>
Hear you,	<i>sentíte, udite.</i>
Hark ye a little,	<i>sentíte un pocó.</i>
A word,	<i>úna paróla.</i>
I will speak but two words to you,	<i>due paróble solamente.</i>
Stay,	<i>férmati.</i>
Stay you,	<i>fermátevi.</i>

To express Uneasiness, Trouble, or Sorrows.

I am sorry,	<i>Mi dispiáce, mi rincréscere.</i>
Leave me alone,	<i>lásociami in páce or lasciátemi.</i>
Prithee get thee gone,	<i>va' vía, ti prégo.</i>
Do not stun me,	<i>non mi rómpere l' cípo.</i>
Away, away, I beg of thee,	<i>vía vía, ti prégo.</i>
Get you out of my sight,	<i>levátevimi d' innánzi.</i>
Get you gone from hence,	<i>levátevi di qud.</i>
Go, mind your own busi-	<i>andáte a far i fátti vóstri.</i>
ness,	
Do not stun me,	<i>non mi stordire.</i>
Do not split my ears,	<i>non m' intronár le oréccchia.</i>
How tiresome you are,	<i>o che séi noioso !</i>
You have told it me a hun-	<i>me l' hái già déutto cénto</i>
dred times already,	<i>sólte.</i>

To excite Courage.

Cheer up, sirs,	<i>A' nimo, signóri.</i>
Come on, gentlemen, come on,	<i>su su, signóri.</i>
Come, let's set to work,	<i>or su, a nós, alle mén.</i>
Let's give over,	<i>finiámola.</i>

To

To Ask.

What news ?	<i>Che si dice di nuovo ?</i>
What's that ?	<i>che c' è ?</i>
Where are you going ?	<i>dove si va ; dove andate ?</i>
Whence come you ?	<i>dónde si viéne ?</i>
What means ?	<i>che vuol dire ?</i>
To what purpose ?	<i>a che sérve ?</i>
What do you think ?	<i>che vi páre ?</i>
To what end ?	<i>a che propósito ? a che fine ?</i>
Why do you make such a stir ?	<i>a che tánta storia, perché tanto smórfie ?</i>
Tell me, may one know ?	<i>dítemi se si può sapére ?</i>
Tell me, may one ask you ?	<i>dítemi s' è lécito di doman- dárvi ?</i>
Who has been so bold ?	<i>chi ha avúto cotánto ardire ?</i>

To Forbid.

Let that alone,	<i>Lasciate stare.</i>
Do not touch,	<i>non tocctate.</i>
Say not a word,	<i>non dir niénte.</i>
Do not stir from hence,	<i>non ti partír di qud.</i>
In the name of Heaven,	<i>non lo fíre, in nôme del</i>
do not do it,	<i>Ciélo.</i>
Have a care,	<i>guardátevi bénne.</i>
Take care,	<i>avvertite.</i>
I forbid it.	<i>lo proibisco.</i>

IDIOMS, &c. OF DIFFICULT TRANSLATION,

even with the help of a Dictionary.

TO make an appointment with a person.	<i>DAR convérgo, or dar pósta ad uno.</i>
To have somebody in one's power.	<i>Averlo in pugno.</i>
He liked the proposal.	<i>La cosa gli entrò.</i>
He came to live with me as a servant.	<i>Si alloggò meco per servitòre.</i>

He

He is a busy-body.	<i>E' un commetti male, or un teco meco.</i>
We do not know what he means.	<i>Non si sa dove ei voglia uscire.</i>
He does not go there with a good grace.	<i>Non ci va di buone gambe.</i>
To propose deliberating upon an affair.	<i>Intavolare un affare, or métterlo in campo, or in trattato.</i>
To look tenderly.	<i>Far l'occhiolino.</i>
To play the fop.	<i>— il zerbino.</i>
To play the prude.	<i>— la mononesta.</i>
To new-cast a work.	<i>Rifare un libro di pianta.</i>
To owe some one a spite.	<i>Star gróssso con uno.</i>
At all hazards.	<i>A qualunque cóstro.</i>
To look big.	<i>Stare in sul grande, or grandeggiare.</i>
His table was like a king's.	<i>La sua túvola era messa alla redéle.</i>
With a firm look.	<i>Con viso fermo.</i>
At the worst.	<i>Alla più trista.</i>
Make no ceremony.	<i>Non fate complimenti.</i>
Without ceremony.	<i>Così alla doméstica.</i>
To leave somebody pleased.	<i>Lasciare a bocca dolce.</i>
Made with exactness.	<i>Fatto a sésta.</i>
In spite of wind and tide.	<i>Adispétto di mare e di vénito.</i>
Keeping always on the left.	<i>Tenéndosi sémpre vérsò la sinistra.</i>
It was unlucky for us.	<i>Piglióccene male.</i>
He has lost his reputation.	<i>Ha perduto la sua riputazione.</i>
To impose upon somebody.	<i>Gettar della pólvere negli ócchi.</i>
He asked him what was become of his friend.	<i>Domandóollo che fosse divenuto l' amíco suo.</i>
She is not handsome, but she is engaging.	<i>Non è bélла, ma ha un cértó ghiotto.</i>
To drive some one mad.	<i>Fare uscire uno dei gángheri.</i>
To rack one's brains.	<i>Lambiccársi, or stillársi il cervélio.</i>
To make idle schemes.	<i>Far dei lunarj.</i>
To cry bitterly.	<i>Piángere amaramente.</i>

I think

I think you will suit him.
Dinner is served up.
We diverted ourselves very well.

My honour is at stake.
He drew his sword.
Secretly.
We must come to blows.
He is near fifty.
Let us see how he sets about it.
To clear the house.

I am out of the scrape.
He is a sad fellow.
Make a fair copy.
It will be the worst that can happen to me.
At the worst, I risk nothing.
I will hold out.
Go and clean my room.

To find it difficult to live.
To play the devil.
He (or it) is good for nothing.
He run away as fast as he could.

He suspects my intention.
He looks like an honest man.

It did not stop there.
We (or) they spoke of you.

I shall be much obliged to you.

She has no pretensions to learning.

He never gives over speaking.

This gown fits you well.

Credo che facciáte per lui.
Il pranzo è in távola.
Ci siámo bén bén divertiti.

Si tratta del mio onóre.
Snudò la spada.
Di soppiáttò.
Bisogna veníre alle mani.
Manca poco ai cincuenta.
Vediámo come ci si accinge.

Pigliár la granáta, or mandár via tutti di casa.
Sono fuóri d'impáccio.
E' un cattivo soggettó.
Mettételo in pulito.
Gli è il péggio che mi pôssa toccáre.
Al péggio andáre non ar-rischio nûlla.
Mi terrò fermo.
Andáte a rassettár la mia stanza.
Stentáre a vivere.
Fare il diávolo.
Non val niénte affútto.

Si salvò a tutte gambe.
Dúbita del mio disegno.
Ha ciera di galantuómo.

La cósa non finì così.
Si parlò di voi.
Ve ne sono molto tenuto, or ven saprò grado.
Ella non ha pretensione alle sciéenze.
Non la finisce mai.

Cotesta vêste vi sta bêne.

She is a woman of quality.	<i>E' una dama, or una signora di rango.</i>
A gentleman.	<i>Un uomo di garbo.</i>
It was very near.	<i>C' è mancato poco.</i>
What do you ask for this?	<i>Cosa pretendete di questo?</i>
Let it be as it will.	<i>Comunque siasi.</i>
Face to face.	<i>A quattr' occhi.</i>
His head is giddy.	<i>Gli gira il capo.</i>
It is a pun.	<i>E' un bisticcio.</i>
He is going to meet him.	<i>Va ad incontrarlo.</i>
I guessed his meaning.	<i>Penetrò le sue idee.</i>
He began to write.	<i>Si mise a scrivere.</i>
He whispered to me.	<i>Mi disse all' orecchio.</i>
This is one of your tricks.	<i>Questo è uno de' vostri tratti.</i>
To drink a good draught.	<i>Fare una gran bevuta.</i>
In a moment.	<i>In un istante.</i>
At once.	<i>Ad un tratto.</i>
Without doubt.	<i>Senza fallo.</i>
When the time is over.	<i>Dopo il fatto.</i>
Once more.	<i>Ancora una volta.</i>
To get out of the scrape.	<i>Cavarsi d' impaccio, or uscir d' intrigo.</i>
He delivered me from prison.	<i>Mi ha liberato da prigione.</i>
He draws no profit from it.	<i>Non ne ricava utile.</i>
To draw a bill of exchange.	<i>Far tratta.</i>
He fired a shot.	<i>Sparò un' archibugiata.</i>
He pointed at me.	<i>Mi accennò.</i>
There is a villain.	<i>Ecco un avanzo di forca.</i>
He pumped him (or) her.	<i>Gli cavò di bocca il segreto.</i>
He was born lucky.	<i>E' nato vestito.</i>
He looks with an ill eye upon me.	<i>Mi guarda bioco.</i>
He spoke at random.	<i>Egli parlava sconsideratamente.</i>
Without coming to violence.	<i>Senza venire a fatti.</i>
It (or) he is just what I want.	<i>Gli è appunto quel che mi ci vuole.</i>

It was in vain for me to tell him.	<i>Ebbi bél dírgli.</i>
He lives by his wits.	<i>E' uno scroccone, or bín-dolo.</i>
To-morrow is a' fast-day.	<i>Dománi è giorno di di-giúno.</i>
They are slight of hand tricks.	<i>Son giubchi di máno.</i>
He writes a good hand.	<i>Ha un buón carattére.</i>
He put his hands upon him.	<i>Gli pose le máni adóssso.</i>
To treat with severity.	<i>Trattár severamente.</i>
He has a great wish to do something.	<i>Gli pízzicano le máni.</i>
I made a mistake.	<i>Ho preso sbáglia, ho preso un equivoco.</i>
He has spent all his property.	<i>Ha consumáto tutto il suo.</i>
It is a good league off.	<i>E' una buóna lega lontáno di quì.</i>
Do you think it good?	<i>Vi sembra buóno?</i>
Make him come up.	<i>Fatelo venir su.</i>
He becomes always more idle.	<i>Divénta sémpre più pol-tróna.</i>
He is equal to him in rank.	<i>Va del pari con lui.</i>
I think it is true.	<i>Lo credo vero.</i>
To conduct one's self well.	<i>Regolársi bénne.</i>
He will not yield to him.	<i>Non gliéla cederà.</i>
She is perfectly well made.	<i>E' fatta a pennélo.</i>
He put the garrison to the sword.	<i>Mise la guarnigíone a fil di spáida.</i>
On the way.	<i>Strada facéndo.</i>
Do not take it ill.	<i>Non lo prendete a male.</i>
He took that seriously.	<i>La pressé sul sério.</i>
You take my words ill.	<i>Interpretáte male le mie paróle.</i>
He has been made a doctor.	<i>Ha preso la láurea dotto-rale.</i>
He knows how to take things as they come.	<i>Sa pigliár il monda com' e' viéne.</i>
Mind it well.	<i>Badáteci bénne.</i>
Take care of yourself.	<i>Badáte a voi.</i>
Take care of him.	<i>Guardátevi bén da lui.</i>

He was lucky in having been warned.	<i>Buón per lui d'essere stato avvertito.</i>
He took leave.	<i>Prese commiato.</i>
He dismissed him.	<i>Lo licenziò.</i>
He is much interested in it.	<i>Vi s'interessa molto.</i>
Come, decide.	<i>Via, decidete.</i>
The business is settled.	<i>L'affare è finito.</i>
He flatters him shamefully.	<i>Lo adula sfacciatamente.</i>
As rich as they are.	<i>Ricchi come sono.</i>
Come friend, give me your hand.	<i>Animo, amico, dàtemi la mano.</i>
I whispered to him....	<i>Gli dissi sotto voce.</i>
Gently, if you please.	<i>Adagio, in grazia.</i>
No, I won't give it up.	<i>No, non vo' darla vinta.</i>
It is ready money.	<i>Ella è óro lampante.</i>
He is rather tipsy.	<i>E' un po' brillo.</i>
They ran after him.	<i>Gli si messero dietro.</i>
This sets him (or) it off a little.	<i>Questo lo rimette un poco.</i>
My late father.	<i>Il defunto mio padre.</i>
Persons of quality.	<i>La nobiltà, or le persone di rango.</i>
He is a military man.	<i>E' un militare.</i>
His hair is well dressed.	<i>E' bén pettinato.</i>
He has three rooms on a floor.	<i>Ha tre stanze per piano.</i>
Is the cloth laid?	<i>E' apparecchiato?</i>
He is clever in every thing.	<i>E' ábile in tutto.</i>
The business goes on well.	<i>L'affare è bén incamminato.</i>
You are well disposed to speak.	<i>Síete in buóna disposizionne di parlare.</i>
Let him say what he will,	<i>Dica pur quel che vuole,</i>
I do not believe it.	<i>non ne credo niente.</i>
They think only of mischief.	<i>Non pénsano che a far del male.</i>

COLLECTION

OF

RACCOLTA

DI

ITALIAN PROVERBS. PROVERBI ITALIA'NI.

TO expect, and not to come; to lie in bed, and not to sleep; to serve, and not to please, are three things enough to kill one.

A house built, and a vine planted, are never sold for what they cost.

There is no one happy in this world, but he that dies in his cradle.

To travel post requires the purse of a priace, and the strength of a porter.

It is better going alone, than in bad company.

Misfortunes and pleasures never come single.

Fine to fine is not good to make a lining.

Love and greatness will not associate.

A good stomach needs no sauce.

We think no more of vows, when the danger is past.

Old sin, new penance.

The beast once dead, the venom dies also.

ASPETTA'RE e non venire; star in letto e non dormire; ben servire, e non gradire, son tre cose da morire.

Cása fatta, vígna pósta, nón si paga quánto cóstà.

Nel móndo non è felice, se non quél che muóre in fásce.

La pósta è una spesa da príncipe, ed un mestíere da facchíno.

E' méglie andár sólo, che mal accompagnáto.

Le sciagúre, e le allegrézze non véngrono mai sóle.

Dúro con dúro, non fa buón múro.

Amór, e signoría non voglion compagnía.

Appetito non vuól salsa.

Passáto 'l perícolo, gabbúto 'l sánto.

Peccáto vécchio, peniténza nubva.

Mórtia la béstia, mórtio 'l veléno.

Fair

Fair words are very powerful, and cost nothing.

A hundred pounds of sorrow will not pay an ounce of debt.

He who goes to bed without his supper, will toss and tumble all night.

Ravens never pluck out each other's eyes.

Tell me your company, and I shall know what you do.

He has fallen out of the frying-pan into the fire.

Every bird likes his own nest.

A barking dog never bites.

Do not wake a sleeping lion.

He who is fonder of you than usual, either has cheated you, or designs it.

To ask better bread than is made of corn.

To ask a landlord if his wine is good.

Good wine needs no bush.

It is better one's foot slip than one's tongue.

Wine brings out the truth.

He who buys land, buys trouble.

He who cheats is often cheated.

Fair words and foul play cheat both the young and the old.

Un bel parlare, di boccia assai vale, poco costa.

Cent' ore di malinconia non pagano un quattrino di debito.

Chi va a letto senza cena, tutta la notte si dimena.

Córvi con córvi non si cavan mái gli occhi.

Dímmi con chi vai, saprò quel che fai.

E' caduto dalla padella sulla brace.

Ad ogni uccello suo nido par bello.

Can che abbája non mórde.

Non destare il can che dorme.

Chi ti fa carezze più che suble, o t'ha ingannato, o ingannar ti vuole.

Cercár miglior páne che di fromento.

Domandar all'oste se ha buón vino.

Al buón vino non bisogna frasca.

E' meglio sdrucciolar co' piedi che colla lingua.

Il vino è una mezza corda.

Chi compra térra, compra guerra.

Chi cerca d'ingannar, resta ingannato.

Belle parole, e cattivi fatti ingánnano savj, e mátti.

- There are no roses without thorns.
With artifice and deceit they live half the year ;
With deceit and artifice they live the other half.
He who serves the public, obliges nobody.
A good friend is worth a hundred relations.
Fevers in autumn are long or mortal.
To sell bladders for lanterns.
Every country has its fashions.
To mind two things at once.
To be on both sides.
To have two strings to one's bow.
To cheat two at once.
We must love the dog for the sake of its master.
We must hide nothing from our physician and our lawyer.
Short reckonings make long friends.
Eggs of an hour, bread of a day, wine of a year, and a friend of thirty.
Bread that sees, wine that sparkles, cheese that weeps.
A salad ought to be well salted, to have a little vinegar, and plenty of oil.
- Non si può avér la rosa.
senza le spine.
Con arte e con inganno, si vive mezzo l' anno ;
Con inganno e con arte, si vive l' altra parte.
Chi sérve al comúne, non sérve a nissuno.
E' meglio un buón amico che cénto parénti.
Febbre autunnále, è lunga, o mortale.
Vender lucciole per lanterne.
Tal paés, tale usánza.
Aver un ócchio alla pentola, e'l altro alla gáitta.
Dar un colpo alla bótte, ed un altro al cérchio.
Tenér il piéde in più stáffe.
Pigliár due colómbi ad una fláva.
Bisogna portár rispéttò al cane per amór del padróne.
Al médico ed all' avvocáto non tenére'l ver celáto.
Pátto chiáro, amico cáro.
Uóvo d' un' óra, páne d' un dì, vino d' un anno, amico di trénta.
Pan che véda, vin che salti, formággio che piánga.
Insaláta ben saláta, poco acéto, bene oglíata.

It is better to be a bird in a field, than in a cage.

A bird in the hand is worth two in the bush.

It is better to be friends at a distance, than enemies near at home.

When it is fair weather, take thy cloak; when it rains, wear it if you please.

If you would be revenged of your enemy, govern well yourself.

He is a fool, who gives a quail unto a sparrow-hawk in keeping.

A solitary man is either a brute or an angel.

Men meet, when mountains cannot.

Do not judge by laws or writ, before thou hearest the one and the other party.

E' *méglie ésser uccélo di campágna, che di gábbia.*

E' *méglie un úovo oggi, che una gallína dománi.*

E' *méglie ésser amíci da lontáno, che nemici d'ap-préssò.*

Né *di státe, né d' inverno, non andár senza man-télico.*

Vuó *far vendéitta del tuo nemico, govérnati béne.*

Stólto è *chi da la quáglia in guárdia allo spara-viéro.*

L' *uomo solitário è o béstia o ángelo.*

Gli *uómini s' incóntrano e le montágne nd.*

Non *giudicár per leggi ne per carte, se non ascólti l'una e l' altra parte.*

A COLLECTION
OF
DIVERTING STORIES, &c.

Parini ammaláto.*

ESSE'ndo Parini ammaláto, vénnero due médici a visitárlo; dicéva l'uno è duopo dar túono alla fibra; l' altro conviéne scemárle túono; ed egli costóro ad ogni módo mi vógliono far moríre in música.

Lo stésso Parini nel Município di Miláno.

Esse'ndo Parini mémbro del Município di Miláno, acreménte un górnó perseguitáva coll' indágine cérti quáli, che aveano rubato a nóme dello stésso Município, e trovándovisi, chi con ismoderáto garríto cercáva di travólgere la verità, l'argúto Piétro Verri disse a Parini, *Il ládro alla fine siete voi che qui rubáte il soggetto d'una bélла sátira.*

Di Papa Giúlio Secóndo.

UN nóbile Románo, amíco intrínseco di Pápa Giúlio Secóndo, gli dísse che si lagnavano molto che sua santità attendéssesse con tróppo calóre alla guérra cóntro i Francési: giacchè Iddio gli avéva dáto le chiávi della

* One of the most celebrated and modern Italian Poets.

délla súa chiésa, per serráre le pôrte délla discórdia, ed apríre quélle délla reconciliazíone. Il Pápa rispóse al nóbile: Quei tálí che dícono símili cóse, non sánno fórse che san Piétro e san Paólo sóno státi compágnes, & ambidúe príncipi délla chiésa. I predecessóri miéi si sóno servítí délla chiáve di san Piétro, adéssso io vóglia adoperáre la spáda di san Paólo. Il nóbile replicò: Vóstra santità sa però che Crísto disse a Piétro: rimétti la tua spáda nel fódero. E véro, soggiúnse 'l Pápa, ma ricordátevi che Crísto non lo disse prima, ma dópo che Piétro ébbe ferító.

Menecrátē Médico.

VENE'NDO fatto al Médico Menecrátē di guaríre cérté infermità disperáte ed esséndo per ciò appelláto Gióve, con gran fasto facéva uso egli stéssso di quéstó nome, e osáto avéndo di scrívere ad Agesiláo in quéstá maniéra: Menecrátē Gióve al ré Agesiláo salúte. Agesiláo gli rescrísse in quést' altra: Il ré Agesiláo a Menecrátē sanità.

Sócrate.

SÓCRATE percóssso nella pubblica piázza d' un cálcio d' un mascałzón, e stimoláto a dimandárne castigo, rispóse di non potérlo fare, perchè i cálci dell' ásino non érano státi mai chiamáti in giudízio.

Marc' António e Bottón da Ceséna.

AVE'NDO maestro Marc' António compósto una móltó lénça commédia, e di varíi atti, Bottón da Ceséna gli disse, A far la vóstra commédia bisogneránno per lo apparáto quanti légni sono in Ischiavonía. Rispóse Maestro Marc' António: E pér l'apparáto della tua tragédia basterán tre solaménte.

Il Predicatore di poca Memória.

UN Predicatore dovendo fare il panegírico di S. Luca, subito che fu in púlpito, perde talménte la memoria, che non potè dir altro che il tésto del suo discórso, *Lucas medicus salutat vos*, Luca médico vi saluta. Ripetè tante volte quéste paróle, sénza potérsi recordár d'altra cosa, che gli uditóri stanchi s'alzárono tutti e nell' andársene, uno di loro disse al Predicatore: Padre, salutátelo altresì da nostra pártē.

Il Missionário.

UN giórno predicáva in una parróccchia di Madrid un célebre Missionário; tutti gli uditori piangévano, méno uno; della qual cosa meravigliátosi il predicatore, a quello si rivólse dicéndogli, e perchè non piangi tu? Padre rispóse: Io non devo piángere; quéta non è la mia parróccchia.

D' uno Scultóre.

DISEGNÁNDO i cónsoli di Firénze di far una státua, chiamárono Donatélio, famoso ed ecclénte Scultóre, il quale inteso l' diségno, domandò per la fattúra cinqüanta scúdi. I cónsoli sénza proférirgli nulla, la diédero a far ad un áltro Scultóre mediocre. Costui fatta che l' ebbe, il méglie che sésse, ne domandò ottánta scúdi. Maravigliátisi i cónsoli, gli díssero che quéta era un burláysi di loro, giacchè Donatélio, uómo tanto illústre, non avéva domandato per fárla più di cinqüanta. In sómma non poténdosi accordáre, rimisero la caúsa ad ésso Donatélio, il quale sentenziò che i cónsoli dovessero pagáre settánta scudi. Del che alterátisi, ricordándogli ch'egli medésimo di cinqüanta s'era volúto contentáre; Donatélio graziosamente disse: è véro, mi potévo contentáre, perchè avréi fatto la státua in méno d' un mése: ma quéta póvero uómo che a pena potrébbe ésser mio seoláre, vi ha lavorato più di sei mési. Così Donatélio si vendicò argutamente dell' ingiúria ricevúta dai cónsoli.

Amór Matérno.

NELL' anno 1259 fù al comúne del pópolo di Firénze presentáto un bellíssimo e feróce leóne, il quale era rinchiuóso nella piázza di S. Giovánni. Avvénne, che per mala guárdia di colui che il custodíva, uscì il leóne dalla sua stía, corréndo per la térra, onde la térra fù commóssa a paúra. Accáde che arrivò in orto S. Michéle, e quívi prése un fanciúllo, e tenéalo fra le bránche. Udéndo ciò la mádre del fanciúllo, che non avéa più che lui, si mosse come disperáta con gran piánto, scompigliata, e andò incontro al leóne, e prese il fanciúllo dentro le bránche del leóne, e menólsene di che il leóne ne alla madre, ne al fanciúllo non fece núlla novitá, se non che la riguardò, e stéttesi fermo nel luogo suo. Il fanciúllo vivéndo fù poi chiamáto Orlandúccio del Leóne.

Una Paróla mal intésa.

GLI O'ddi fuorusciti di Perúgia, e cápi della párté avvérsa a Baglióni, entrárono una nótte cólle génti loro furtivaménte in Perúgia, e con tantó spavénto de' Baglióni, che già perdúta la speránza del diféndersi, cominciávano a méttersi in fuga; e non diméno perdérono per uno inopináto e minimo caso quella vittória, che nou potéva torre più loro la possánza degli inimíci, perchè esséndo già pervenúti senza ostáculo a una delle bócche della piázza principále, e voléndo uno di loro, che a questo effécto avea portáto una scúre, spezzáre una caténa, la quale secóndo l' uso delle cítà fazióse, attraversáva la strada, impedító a disténdere le bráccia da' suoi medésimi, che calcáti gli érano intórno gridò con alta voce *Addiéstro*, acciochè allargándosi gli déssero facoltà di adoperársi, la qual vóce replicáta di mano in mano, da chi lo seguitáva, e intésa dágli altri come incitáménto a fuggíre, mésse senza altro impedíménto in fuga tutta la génte; non sapéndo alcuno da chi cacciáti, o per qual ragióne si fuggíssero, dal

dal qual disordine preso ánimo, e riméssisi insiéme gli avversari, fecero di loro grandíssima carneficína.

Astúzia d'un Sacerdóte egiziáno.

I Caldéi si éléssero per Iddio il fuóco, e dicévano tutti gli altri Dei êssere di nessún valóre apprésso di lui, ed i Sacerdóti portándo quéllo per i paesi circonvicíni, voléano che gli altri Dei gli déssero tribúto, o veníssero seco in prova, laónde tutti perdévan; perciocchè esséndo i simulácri d'oro, d'argénto, di brónzo, di lérgo, o d'altro, venívano dal fuóco consumáti e guásti; talchè lo Dío déi Caldéi era il più ricco per le molte offérete, che gli érano fatte, ed il più poténte per le mólte vittórie avúte, che altro Dío che fosse in queí témpi. Ultimaménte portándo il loro Dío, se ne andarono i Caldéi in Egítto per far la guérra agli Dei del paese. La qual cosa 'considerando un Sacerdóte del Témpio di Canópo, e che egli era in perícolo di pérder, l'offérete le ricchézze e la riputazíone, s'immaginò una béllea astúzia per diféndersi dal fuóco dei Caldéi. Egli prése un gránde iunaffiatojo di terra, di quéllo che son piéni di piccioli pertúgi, con cui s'innáffiano i giárdini, ed empítolo d'acqua, colla cera riturò i pertúgi, e di sopra l'adornò e dipínse di più colóri, accomodándovì la testa d' un véccchio simulácro di Meneláo. Venéndo poi i Caldéi, ed accostándo il loro Dío a quello di Canópo liquefacéndo il fuóco la céra, uscì fuóri l'acqua in gran copia, talménte che spéñse tutto il fuóco, e così rimáse vittorióso il sacerdóte di Canópo, e d'allora innanzi quel loro Iddio, il quale avea spénto il fuóco e superáto lo Iddio de Caldéi, onorárono.

A SHORT
 INTRODUCTION
 TO
 ITALIAN POETRY.

THE Origin of the Italian Language and Poetry, together with a Treatise on the different Species of Italian Verses and their Combinations.

HAVING now to speak of the different measures adopted in Italian Poetry, it may not be displeasing to the reader to find here some idea of the origin of the Italian Language and Poetry. It is, according to the most general opinion, derived from the alteration and total corruption of the Latin idiom, and the immediate co-operation of the dialects of the barbarians, who successively inundated Italy. There have also been many words obtained from the Celtic languages of Italy, the ancient Teutonic, the French, the Spanish, and some few from the Arabic, and the Greek.

Various documents prove, that at the commencement of the eleventh century, the writers of Italy began to make use of the new language in poetry. It was then called *Romance*, to indicate that it was spoken in the country of the ancient Roman empire.

The Tuscan people were the first who began to use the new language of Italy, and the first works composed in it were poetic. It was indeed poetry itself which freed the nation from barbarism, and at the same time the Italian Language from obscurity.

The commerce of the thirteenth century had raised Italy to the apex of greatness. Its riches were immense, and the beneficence of princes toward literary men and artists were suitable to their power. At this fortunate period, Dante, Boccaccio, and Petrarch,

Petrarch, with their divine talents, and their learning, raised the Italian Language, Poetry, and Literature, to the highest pitch of perfection.

The *Commedia* of Dante, which is a treatise of profound philosophy, has long preserved the highest rank in the most enlightened Universities. The Decameron of Boccaccio became the model of the Italian language from its elegance of style, and purity of diction. At last the Canzoniere of Petrarch revived the Muses of Pindar, of Anacreon, of Catullus, and of Ovid.

These few remarks may suffice, with respect to the origin of the Italian language and poetry; as a longer examination would exceed the necessary limits in treating an object entirely devoted to literature.

I. Of Italian Versification.

Italian verse consists of a certain number of syllables and rhyme. But they have also their blank verse.

There are eleven syllables in the heroic verse, which is used in Epic poems, theatrical pieces, sonnets, &c.

Varcar ti converrà l'onda funesta.

Beside the heroic, there are lesser verses, consisting of ten syllables, as

Sazierete la fame de' corvi

Mercénarie falangi di schiavi.

Or of nine, as

Ben mi rivolgo al dolce loco.

Or of eight, as

I pensier mandiamo in bando.

Or of seven, as

Innamorato spírto.

Or of six, as

Le fede giurata.

Or of five, as

Chi può mirarvi.

Or of four, as

In due módi.

The Italian verse, of whatever number of syllables it consists, has always the accent on the penultima, except it be what they call *versi sdrúccioli*, or slippery verses

verses, which are accented on the antepenultima; but then they have a syllable more than the ordinary sort of verse. Thus if the ordinary sort of verse has eleven syllables, the *sdrúcciola* belonging to it has twelve; as,

L' árco ripiglia il fanciullín di Vénere.

If the ordinary verse has eight syllables, the *sdrúcciola* will have nine, and so on.

The *verso tronco* is of ten syllables; as,

Monte Pulciano d' ogni vino è il Re.

The heroic verse, or that of eleven syllables, is divided into two parts; the place where this division is made, is called the *cesúra*. The *cesúra* is not always equal, that is, the first hemistich or half verse does not always contain the same number of syllables; for this depends on the predominating accent, as the *cesúra* is always at the end of the word on which you find this accent. Now this accent may be either on the fourth, or on the sixth syllable of the verse; which occasions several sorts of *cesúras*; the best are those on the fifth or seventh syllable.

On the fifth.

Giúnger già pármi, e dírlé, o fida Clóri.

On the seventh.

Quálche nuóvo sospíro, imparerái.

Whenever a word ends with a vowel, and the next word begins also with a vowel, this admits an elision, as

Préssò è il dì, che cangiáto 'l destin río.

Sometimes a concurrence of syllables forms but one syllable, whether in the same, or in different words, as

Disse, e ai vénti spiegò véle, ed andónne.

Diphthongs form but one syllable in the middle of a verse, and two in the end, as

Ed io del mio dolór minístro fui,

where *io* and *mio* form each but one syllable, and *fui*, two. Whereas in the following verse,

Fávola fui gran témpo, ónde sovénte,

fui, on account of its being in the middle of the verse, makes but one syllable; so in the following verse,

Odo 'l rispondér dólce: O Tírsi mío:

mío, as being at the end of a verse, makes two syllables. This is to be particularly observed.

Verses consisting of ten syllables are accented on the third and sixth syllables, as

*Almo sôle che in Cielo risplendi
Col settémplice raggio fecôndo.*

Verses of nine syllables have the accent on the third and sixth, as

Col nemico sul mar s'affronta.

Or on the second and fifth, as

Non vi véde ognora ascoso.

Or on the fourth and sixth, as

Ben mi rivólgo al dólce lóco.

Verses of eight syllables are accented on the third, as

*Quândo accénde un nóbil péttò
E' innocénte un púro afféttò.*

Verses of seven syllables, besides the accent on the penultima, have not other regular accents; but if the accent is on the fourth, the verse will be harmonious, as

Ninfa di cor feroce.

Verses of six syllables are accented on the second, as

*Delle Api ingegnose
Il biondo licor.*

Verses of five syllables have the accent on the first, sometimes on the second, or on the third, as

*Sei fra i perfetti
Bei bamboletti.*

Verses of four, three, and two syllables, are accented on the penultima.

II. Of the Rhyme.

The Italian rhyme begins from the vowel of the penultima: hence *amânti* does not rhyme to *dírti*, but to *semblânti*, and so on.

The Italians do not rhyme, as we do, in couplets, but make several combinations of their rhymes: and these form their different compositions in verse.

III. Of the different Compositions in Verse.

The Italians compose their heroic poems of stanzas of eight verses, which they call octaves. In these the first verse rhymes to the third and fifth, the second

second to the fourth and sixth, and the seventh to the eighth; as,

*Cinta di vivo fonte, onde discénde
Onda mormoratrice in suo viaggio,
S'érge forésta, che del sol conténde
Nell'áanno ardénte ivi l'entráta al raggio;
Dóppio sentíer che s'interséca fende
In quátro párti il bell'orrór selvággio
E di bell'acque cristallíne e chiare
Ha ciascúna nel grémbo un picciol máre.*

CHIABRE'RA.

There are other sorts of stanzas, called *sestíne*, consisting of six verses, the first of which rhymes to the third, the second to the fourth, and the two last to each other; as,

*Dive che 'l sacro ed onoráto fónte
Dóve glória si déve in guárdia avéte,
Dal vóstro ombróso e solitário monte
Un témpio méco a fabbricár scendéte,
Un témpio ov' immortál póscea s'adóri
Quéstá donna de' Gálli, e déa de' córi.*

MARI'NO.

The Italians have a third manner of disposing their heroic verse, which they call *terza ríma*, or *terzétti*. They put three verses in every stanza, the first and third rhyme to each other; the second rhymes to the first and third of the second stanza; and the second of the second stanza, to the first and third of the third stanza. But at the end of the canto or poem there must be a stanza of four verses, in order that every verse may have its rhyme, as

*Gli ánni son al volár sì liévi e présti,
Ch' al fine áltero non è ch' un vólver d' óechi
Quéstó che poi vi láschia afflítti e mésti.
Perd pría che l' offésa in noi trabócchi,
Armáte 'l péttó incóntró álla fortúna,
Che vánno è l' aspettár che 'l colpo scócchi.*

Così

*Così dicendo, al raggio de la luna,
Che gli occhi mi feria, rivólse il viso,
Poi salutò le stelle ad una ad una;
E lieto se n' andò nel paradiso.*

SANNAZAR.

There are also *terza rima* in verse, called *sdrúciolo*, or slippery; as,

*Quantunque Opico mio sii vecchio, e cárico
Di sénno e di pensier, ch'in te si cóvano,
Deh piangi or méco, e préndi il mio rammárico :
Nel móndo oggi amici non si tróvano, &c.*

A fourth manner of arranging heroic verse in Italian, is what they call *quárta rima*, when the first rhymes to the fourth, and the second to the third.

EXAMPLE.

*Contra gli assalti di Nettún spumanti,
Quando Aústro a sdérgo ed Aquilone il móve ;
E cóntra i lámpi e 'l fulminár di Gióve
Ha l' ingégno mortále, ónde si vánti :
Ma cóntra i colpi délla fúlce oscúra.
Che árma di mórtre l' implacabil máno,
Inváno ingégno s' affatica, inváno
Stáme di vita contrastár procúra.*

CHIABRE' RA.

But the Sonnet is the favourite composition of the Italians: it is divided into two *quadernárj*, consisting each of four verses; and two *terzétti*, each of three verses. The two *quadernárj* are ranged two different ways: the first and most usual is, when the first rhymes to the fourth, fifth, and eighth, and the second to the third, sixth, and seventh. The other, less usual, whén the first rhymes to the third, sixth, and eighth; the second to the fourth, fifth, and seventh.

There are also two different sorts of arrangement, in regard to the two *terzétti*, or the six last verses; one is, to make the three verses of the first *terzetto*, of three different

different rhymes; and the last *terzetto* answering to those three rhymes in whatever order you choose; as

*Sólo e pensoso i più deserti cámpi
Vo misurando a pássi tárdi e lénti,
E gli ócchi pórto per fuggíre inténti,
Dóve vestígio umán l' aréna stámpì.
A'ltro schérmo non tróvo, che mi scámpi
Dal manifésto accórger de le génti :
Perchè ne gli átti d' allegrézza spénti,
Di fuór si légge, com' io déntro avvámpì.
Si ch'io crédo omúi, che mónti e piúgge,
E fiumi e sélve sáppian di che témpre
Sia la mía víta, ch' è celúta altrúi.
Ma pur sì áspre víe, nè sì selvágge
Cercár non so, che amór non véngra sémpre.
Ragionándo con meco, ed io con lui.*

PETRARCA.

The other arrangements of the two *terzetti* are, to make the first verse rhyme to the third and fifth, and the second to the fourth and sixth; as,

*Quándo il grán Scípio dall' ingrata térra
Che gli fu pátria e 'l céner suo non ebbe
Esule egrégio si partía, qual débbe
Uom che in suo cor máschio valor rinsérra ;
Quei che seco pugnándo andar 'sottérra,
Ombre famóse onde sì Italia crébbi;
Arser di sdégnò, e il duro esémpio incrébbe
Ai Genj della pace e della guerra.
E seguirle fur víste in atto altero
Sull' indérgna freméndo offesa atróce
Le virtù antiche del Latino Impero.
E allor di Stíge sulla négra fóce,
Di lui che l' Alpi superò primiéro
Rise l' invendicáta ombra feróce.*

FAUGONI.

In the two preceding sonnets the two *quadernárj* are arranged alike, that is, the first verse rhymes to the fourth, fifth, and eighth. We shall give here an instance of the

the other sort of *quadernárj*, where the first verse rhymes to the third, sixth, and eighth; the second to the fourth, fifth, and seventh.

EXAMPLE.

*Gittò l'infame prezzo e disperato
L' albero ascese il venditor di Cristo.
Strinse il laccio, e col corpo abbandonato
Dall' irta ramo penzolar fu visto.*

*Gigolava lo spirto serrato
Dentro la strozza in suon rabbioso e tristo,
E Gesù bestemmíava e il suo peccato,
Ch' empia l'averno di cotanto acquisto.*

*Sboccò dal varco alfin con un ruggito,
Allor giustizia l'afferrò, e sul monte
Nel sangue di Gesù tingendo il dito.
Scrisse con quello al maledetto in fronte
Sentenza di mortal piunto infinito
E lo piombò sdegnosa in Acheronte.*

MONTI.

There are likewise other compositions, consisting of an intermixture of larger and smaller verses, which may be infinitely varied; some stanzas consisting of twelve or thirteen, some of seven, eight, or eleven verses. The most common are of twelve, which frequently consist of two sorts of verse, viz. those of eleven or seven syllables.

*Sul punto di mia morte,
O'cchi, d'un guarda non mi siáte avári,
E sia di quéi che sóno a vói men cári.
Con sollécito studio amór non térga
I rái di sua beltáte,
E col riso, e col gióco, e col diléttto,
Nè di quélle dolcézza égli l' aspérga,
Nè di quélle pietáte,
Che altrúi ragióna i fréddi cor nel péutto;
Sólo un giro neglétto,
Nè fian moréndo i miéi sospír amári.*

CHIABRÉ.
There

There is also a singular beauty in stanzas of seven, eight, or eleven verses; examples of which may be seen in the Lyric Poets. CHIAVRE' RA particularly abounds with a great variety in his *canzonette*.

EXAMPLES.

*O'cchi armáti di splendóre,
Onde ambre
Per beáre árde le génti,
Se la gióia del mirárvi
Giústo párví
Che costár débba torménti.*

Or,

*Poichè amór fra l' érbe e i fióri
Tra dolcézze, e liéti cánti,
Per temprár del cor gli ardóri,
Scórti avéa gli accési amánti ;
Ne' sembiánti
Liéto ánc' éi, con lor s'assíde
Sull' erbétta, e, schérza e ride.*

Or,

*Córe di sélce alpéstra,
Férvido ad innasprír gli altruí torménti,
Con nuóva crudeltáte !
Omái stánca è mia déstra
In súlla lira ad iterár gli accénti
U'si a svegliár pietáte ;
Nè femminíl beltáte
Spéra, prégio sembiánte in Elicóna,
Se di quéi vághi fiór tésse coróna
Per tuo gentíl valóre.*

Or,

Or,

*Váni desíri
Co' réi martíri
Non piú ci stíeno intórno;
Che pómpa, ed óstro?
Il víver nóstro
Puóssi chiamár un gíbrno.
Cíngiti Clóri di bel mírto adórno,
E di rubíni
Cospérgi i críni,
Via piú che lúcid' óro, a mirár cárí.*

Or,

*Quándo l' A'lba in oriénte,
L' álmo sol s'apprésta a scórgere,
Su dal már la veggiúm sórgere,
Cinta in góonna rilucente,
Onde lámpi si diffóndono,
Che le stélle in ciélo ascóndono.*

The Italians are celebrated for their *madrigals* and *epigrams*, which are composed of all sorts of verse, long and short, according to the fancy of the poets; as,

*Di se stessa invaghíta, e del suo béllo
Si specchiáva la rosa
In un límpido e rápido ruscéllo
Quando d' ogní sua fóglia
Un aura impetuósa
La bélla rosa spóglia.
Chádder nel río le spoglie; il rio fuggéndo,
Se la porta corréndo,
E cosí la beltà
Rapidíssimamente—oh! Dio sen va.*

LEMME.

Fábio,

*Fábio, se quândo in pubblico ragíoni
Una spietáta tosse ti molésta,
Non ti prénda timor de' tuoi polmóni,
Che la séde del málè è nella testa.*

BERTOLA.

They have also their *vérso sciólto*, or blank verse, of eleven syllables, where the measure is observed, without rhyme, as the following :

*Ahi, che al solo pensárlo entro le vene
Di fóco un fíume mi trabócca, e tutti
Trémano i polsi combattúti e l'ossa!*

MONTI.

This verse is used in tragedy, and often in Epic poems.

IV. Of the Poetical Licences.

The Italians use very great liberties in their versification ; not only their poets adopt several words which are not allowed in prose, but they likewise make frequent use of elisions ; these elisions are introduced for the sake of variety, but are never permitted at the end of a verse.

They not only drop the final vowel before words beginning with a vowel, but even before those that commence with a consonant, as *fier dracóni*, for *fiéri* ; and sometimes they drop the consonant that precedes this final vowel *animái* for *animáli*.

They likewise lengthen a great many words that have a grave accent on the final, by adding an *e* or an *o*, as *fúe* for *fu*, *féo* for *fe'*, *póteo* for *potè*. It is customary with them also to have recourse to contractions and syncopes, as *pórre* for *pónere*, *pónno* for *póssono*, *vo'* for *vógliono*, *u'* for *óve*, and others, which may be learnt by reading the Poets. They write some words in a particular manner, as *suí* for *subí* *núi* for *nói*, *ferute* for *feríte*, *furo* for *fúro*, *spéne* for *spéme*, &c. In short, there is hardly a language, not even excepting the Greek, that uses more figures or changes of words in their poetry, than the Italian.

A COLLECTION
OF
BEAUTIFUL PASSAGES
FROM THE
MOST CELEBRATED ITALIAN POETS.

CE'RBERO

Descritto dal Dante.

CE'RBERO, fiéra crudél, e divérsa,
Con tre góle, caninaménte látra
Sóvra la génte che quívi è sommérsa.
Gli ócchi ha vermígli, e la bárba únta ed átra,
E'l véntre lárgo, ed unghiáte le máni :
Gráffia gli spírti, gli scuója, ed isquárta.

Bellézza di Laura. PETRARCA.

IN quál párté del Ciél, in quále idéa,
Era l' esémpio, onde natúra tólse,
Quél bél víso leggiádro, in che élla vólse,
Mostrár quaggiù, quanto lassù potéa ?
Qual nínsa in fónti, in sélve mai quál Déa,
Chióme d'oro sì fino all' áura sciólse ?
Quándo un cor tánte in se virtúti aceólse ?
Benchè la sómma è di mia mórté rea.
Per divína bellézza iñdárno míra,
Chi gli ócchi di costéi giammái non víde
Come soaveménte ella gli gíra.
Non sa cóme amor sana e cóme ancíde,
Chi non sa come dólce élla sospíra,
E come dólce párla, e dólce ride.

La Vérgine Ariosto.

La virginélla è símila alla rósa,
 Che 'n bel giardín, súlla natíva spína,
 Méntre sola e sicúra si ripósa,
 Ne grégge ne pastór se le avvicína ;
 L' aura soáve e l' álba rugiadósa,
 L' ácqua, la térra al suo favór s'inchína
 Gióvani vághi e dónde innamoráte,
 A'mano avére e séni e témpia ornáte.

Ma non sì tósto : dal matérno stélo

Rimóssa viéne, e dal suo céppo vérde,
 Che quánto avéa dágli uómini, e dal ciélo
 Favór, grázia, e bellézza tútto pérde,
 La vérgine che 'l fiór, di che più zélo
 Che de' bégli ócchi e della víta avér de,
 Láschia altrui cárre, il prégio che avéa innánti,
 Pérde nel cor di tútti gli áltro amánti.

Solilóquio d' Amarilli, nel Pastor Fido di Guarini.

O MIRTI'LLO, Mirtillo, ánima mía,
 Se vedésti quí déntro,
 Cómo sta il cór di quéstá.
 Che chiámí crudelíssima Amarilli ;
 So bén, che tu di léi
 Quélla pietà che da léi chiédi, avrésti.
 O ánima in amór tróppo infelice !
 Che gióva a te, cor mio, l'ésser amato ?
 Che gióva a me l'avér si cáro amante ?
 Perchè crudo destíno,
 Ne diaunísci tu, s'amór ne stríngi ?
 E tu perchè ne stríngi,
 Se ne párté il destín, pérfido amóre ?
 O fortunáte voi fere selvágge,
 A cui l'álma natúra
 Non dié légge in amár se non d'amóre.
 Légge umána inumána,
 Che dái per pena dell' amár la mórté !

“ Sel ”

" Se'l peccár è si dólce,
 " E'l non peccár sì necessário, o troppo
 " Imperfetta natúra,
 " Che repúgni álla légge!
 " O troppo dura légge,
 " Che la natúra offendí!"
 Ma che? pôeo áma altrui, chi'l mórir téme;
 Piacésse pur al ciél, Mirtillo mío,
 Che sol péna al peccár fósse la mórté!
 Santíssima onestà, che sóla séi
 D'alma ben nata inviolábil Núme,
 Qüest' amorósa vóglia,
 Che svenáta ho col ferro
 Del tuo sánto rigór, qual innocénte
 Vítima a te consácro.
 E tu, Mirtillo, ásima mía, perdóna
 A chi t'è crúda sol dóve pietósa
 L'ésser non può: perdóna a quësta sóla
 Ne' détti, e nel sembiante
 Rígida tua nemíca; ma nel córe
 Pietosíssima amánte.
 E se pur hái desíq di vendicárti,
 Deh! qual vendéッta avér puóí tu maggióre
 Del tuo próprio dolore;
 Che se tu se' l cor mío,
 Cómo séi par malgrádo
 Del ciélo, e délla térra,
 Qualor piángi, e sospíri,
 Quélle lágrime túe sóno il mío sanguine,
 Que' sospíri, il mío spírito, e quélle péne,
 E quel dolor che sénti,
 Son miéi, non tuói tormenti.

Il Mattino. PARINI.

SÓRGE il mattino in compagnia dell' alba,
 Innanzi al Sol che di poi grande appare,
 Su l'estremo orizzonte a render liete
 Gli animali e le piante e i campi e l'onde.
 Allora il buón villan sorge dal caro
 Letto, cui la fedel sposa e i minori,

Suói figlioletti intiepidir la nótte ;
 Poi sul collo recando i sacri arnesi,
 Che prima ritrovar Cérere e Pale,
 Va col bue lento innanzi al campo e scuote,
 Lungo il picciol sentier da' curvi rami
 Il rugiadoso umor, che, quasi gémma,
 I nascenti del Sol raggi rifrange.
 Allora sorge il fabbro, e la sonante
 Officina riapre, e all' opre torna
 L' altro dì non perfette....

A Dante. ALFIE'RI.

O GRAN pádre Alighié, se dal ciél míri,
 Me tuo discépol non indégno stármí,
 Dal cor traéndo profóndi sospíri,
 Prostráto inánzi a' tuoi funérei mármi.
 Piacciati deh ! propízio ai be' desíri
 D'un rággio dí tua lúce illuminármí ;
 Uom che a primíera etérra glória aspíri,
 Cóntra invídia e viltà de' strínger l' ármi ?
 Fíglio i le strínsi, e assai men duol, ch' io diédi,
 Nóme in tal guisa a génte tánto bassa
 Da non pur calpestársi co' miéi piédi !
 Se in me fídi, il tuo sguárdo a che s' abbássa ?
 Va, tuóna, vínci : e se fra' píe' ti védi
 Costór, senza mirár sovr' essi pássa.

Descrizíone d' un Cristo legáto álla Colonna.
Madrigále.

Dí mármo è la Colónna,
 Di mármo son gli émpj minístri, e réi !
 E tu púre, Signór di mármo séi !
 Mármo élla è pur natura,
 Mármo quéi per durézza,
 Tu mármo, per constáanza e per fortézza ;
 Ed io, che di pietáde, e di cordóglie
 Spettatór ne rimángo,
 Mármo son, se non piango.

Begli Occhi. GUARI'NI ne' suoi Madrigáli.

O'CCHI, stélle mortáli,
 Minístri de' miéi máli ;
 Che'n sógnd ánco mostráte,
 Che'l mio morír bramáte ;
 Se chiúsi m' uccidete,
 Apérti che faréte ?

Amóre. LUI'GI ALAMA'NNI.

CHI vuol dar légge all' amoroso nódo
 Non sa ben quál sia la sua náturna :
 L'un d'una cosa, ed io dell' áltra gódo,
 Chi áma lo spírito, e chi sol la figúra,
 Chi diléitta la vísta, chi l' udíre,
 Chi sfóga ógni desír sólo in servire.

Amánte Perfido. ARIÓSTO.

L'AMANTE per avér quel che desía,
 Sénza guardár che Dio tutt'óde, e véde,
 Avvilúppa promésse, giuraménti ;
 Che tútti spargon pói per l'ária i vénti.

Amánte Tímido. TA'sso!

Ei che modesto è sì, com' éssa è béllo,
 Bráma assái, pôco spéra, e nûlla chiéde,
 Nè sa scoprírsi o non ardísce : ed ella
 O lo sprézza o no 'l véde, o non s'avvéde,
 Così sin' ora il mísero ha servíto,
 O non vísto, o mal noto, o mal gradíto.

La Lusinga. BONDI.

Da gran témpo i máli miéi,
 Col morír finito avréi;
 Ma la crédula speránza
 Mi tien vivo, e sémpre díce,
 Che men tríste ed infelíce,
 Sarà fórse il nuóvo dì.

Ma il dì nuóvo, che succéde
 Infelíce ancór mi véde,
 E la spéme che mi avánza
 Non mi láscia nel patíre,
 Nè il corággio di moríre
 Ne' di vívere così.

Dónna Tímida. ARIÓSTO.

Con cor tremánte, e con tremánte piéde
 Fúgge la tapinélla, e non sa dóve:
 In ciò ch'intórno ascólta, in ciò che véde,
 Véde di nuóvoorrór sembiánze nóve;
 Liéve arboscél, cùi débil aúra fiéde,
 Liéve fóglia che cáde, o che si scóte,
 Di terrór dóppio, il dúbbio cor percóte.

GUARI'NI nel Pastor Fido. Atto 1, scéna 4.

La mísera tacéndo
 Per sovrchio desío tútta si strúgge;
 Così pérde beltà, se'l fóco dúra,
 E perdéndo stagión, pérde ventúra.

*Il Simulácro d'Amóre Scolpító da Canóva.
GHERARDO DE ROSSI.*

Fu bugiárdo, o Canóva il tuo scalpélio,
Effigiándo Amóre
 Se avésse il vólto si géntile e béllo,
 Avría sì crúdo il córe?

Giuóco di Paróle.

NEL mio primiéro ci si véde chiáro,
 Cúrva il secóndo e più nol troverái;
 L' intéro è sacrossánto a tútti cáró,
 Ne párlan sémpre e non si véde mai.

Amóre assomigliáto all' A'pe. TA'sso nell' Amínta.

Pícciola è l' A'pe, e fa col pícciol mórao
 Pur grávi, e pur moléste le feríte;
 Ma qual cosa è più pícciola d'amóre
 Se in égni bréve spázio éntra, e s'ascónde
 In ógni bréve spázio? or sótto all' ómbra
 Délle palpébre, or tra minúti rívi
 D'un bióndo críne, or déntro le pozzétte,
 Che fórmá un dólce ríso in béllo guáncia;
 E pur fa tánto grándi, e si mortáli,
 O così immedicábili le piághe.

GUARINI nel Pastór Fido. Atto 4, scéna 2.

Sz le paróle míe
 Fósser ánime tútte,
 E tutte al vóstro onóre
 Oggi le consecrássi, alle dovúte
 Grázie, non basterían di tánto dóno.

Dónna Picciola. TA'sso.

PICCIOLETTA Isabélla,
 Pícciola o gránde nomiaár degg' io
 La tua beltá ch' infiámma il mio desío?
 Che pícciola la frónte, il crín, le cigli,
 Piccioléttá hai la mán, la bócca, il piéde,
 I pássi, le fattézze, i béis sembiánti
 Ghi ábiti, il vélo, i guánti,

La cameretta, il letticciuól, la séde;
 Ma pur gran maravíglia!
 Fra tánte cóse pícciole si véde
 Che quél che rimirándo io sénto al córe,
 Non è píccioló ardóre.

Descrizíone d'un Cespúglio. Ariosto.

E'cco non lúngi un bel Cespúglio véde,
 Di spín fioríti, e di vermíglie róse,
 Che de le líquid' ónde a spéccchio siéde,
 Chiúso dal sol fra l'álte querce ombróse:
 Così vóto nel mézzo, che concéde
 Fréscas táranta fra l'ómbre più nascóse,
 E la fóglia coi rámi in módo è místa.
 Che'l sol non v'entra, non che mímor vista.
 Déntrò létto vi fan téñere erbétte,
 Ch'invítano a posár chi s'appresénta.

A Diana. FANTONI.

VE'RGIN dall' árco nella cáccia fórte
 Fáce del Ciélo, quándo Fébo dórme,
 Spéme di spóse, che rapísci a mórite,
 Díva trifórme.
 A te consácro quésto pin, che inálza
 Fra l'árdue núbi la chiomáta frónte,
 E i négri lécci della cùrva bálza
 Fíglia del mónte.
 Stráge del gréggé, e dei pástor spavénto,
 Schiéra s'annída d'affamáti lúpi,
 Che ván predándo cénto cápre e cénto
 Per quéste rúpi.

Le mai di víta il bráccio tuo le práva
 Se nell' insídie tu a cader gli adéschi,
 Appénder vóglia alla magión votiva,
 Gli órridi téscchi.

Il Sogno. VITTORELLI.

Ascólta, o infída, un sógno,
 Della trascórsa nótte
 Parévami le grótte
 D' Alfésbéo mirár :
D' Alfésbéo che quándo,
 Alza la vérga brúna
 Fa pállida la lúna,
 Fa tempestóso il mar.
Pádre, io gridái, nel fiánco
 Ho una puntúra acérba.
 Con qualche magic' érba,
 Sánami per pietà.
Ríse il buón vécchio e dísse ;
 Fúggi coléi che adóri ;
 E'rbe per te miglióri
 Alfésbéo non ha.

I Castélli in Aria. BERTOLA.

UNA séra al focoláre,
 Si sedeán Dorillo e Nína :
 Ei dicéa : vedér regína,
 Ti vorrei di térra e már :
Di supérbe vésti adórna,
 E di gémme prezióse....
 Ma perchè, Nína rispóse,
 L' impossíbile bramár ?
Se formár desíri gódi,
 Bráma il práto ognór più erbóso,
 Bráma il grégge numeróso :
 Lello al fin che aver si può.
A che pro l' áltro rispose,
 Se provai finór bramándo
 Che il piacér vien méno quándo
 L' álmá ottién quél che bramò.

Belle Guáncie. CHIABRERA.

BE'LLA guáncia che disdóri
 Gli álmi onóri,
 Che súl víso ha l' álma Auróra;
 Onde il prégio ad ógni vólto
 Ella ha tólto,
 Che sul Ciélo oggi s'onóra.
 Te vo' dir guáncia fioríta,
 Coloríta
 Del piú bel ch' ébbe natúra:
 Te vo' dir, che non hai fióre,
 Che nel córe
 Sáppia dármi una puntúra.
 Che fái tu, se mi dai ségno
 Di disdégno?
 Mi ti móstri piú vermíglia,
 Per tal módo sei cortése.
 Nelle offése
 D'una nóbil meravíglia.
 Névi cándide cospárte,
 Con bell' árte
 Infra pórpora sì béllo;
 Ben vorréi lodárvi appiéno,
 Ma vién méno
 La virtù délla favélla.
 Vóstra glória da' miéi detti
 Non s'aspétti,
 Chi ciò bráma in van desíra:
 Come nó? sé per dolcézza,
 Di bellézza
 Divién muto chi vi míra.

Le dónde che non invécchiano. GHERARDO DE ROSSI.

Io so ben che le pudiche,
 Donzellétte a Cíntia amíche
 Ad Amór tagliándo l' áli,
 S'involárono a' suoi stráli;
 Di Ciprígna affè le amáte
 Vághe ancélle innamoráte,
 Per non créser negli ánni,
 Han tarpáto al témpo i vánni.

Epitaffio per un Parascito. G. DE ROSSI.

IL céner fréddo del cantór Melítto
 Quéstá, brev' urna in se racchiúder può,
 Appéna una Pirámide d' Egítto,
 Racchiúdere potrà quánto mangiò.

A R I A

DEL METASTASIO.

SPERANZA.

PERCHE' gli son compagna,
 L'estivo raggio ardente
 L'agricoltor non sente,
 Suda, ma non si lágna
 Dell' opra e del sudor;
 Con me nel carcer nero
 Ragiona il prigioniero,
 Si scorda affanni e pene,
 E al suon di sue catene
 Cantando va talor.—

O D E T R I O N F A L E.

DEL METASTASIO.

Coro.

LODI al gran Dio, che oppresse
 Gli empj nemici suoi,
 Che combattè per noi
 Che trionfò così.

GIUDITTA.

Venne l' Assiro, e intorno
 Con le falangi Perse
 Le valli ricoperte,
 I fiumi inaridi.
 Parve oscurato il giorno,
 Parve con quel crudele
 Al timido Israele
 Giunto l' estremo dì.

Coro, &c.

GIUDITTA

GIUDITTA.

Fiamme, catene e morte
 Ne minaeciò feroce ;
 Alla terribil voce
 Betulia impallidi !
 Ma inaspettata sorte
 L'estinse in un momento
 E come nebbia al vento,
 Tanto furor sparì.
 CORO, &c.

GIUDITTA.

Dispersi abbandonati
 I barbari fuggiro ;
 Si spaventò l' Assiro,
 Il Medo inorridì :
 Nè fur giganti usati
 Ad assalir le stelle ;
 Fu Donna sola, e imbelle,
 Quella che gli atterrì.
 CORO, &c.

EFFETTI DELLA PACE

ARIA,

DEL METASTASIO.

In prato, in foresta,
 Sia l' alba; o la sera,
 Se dorme talór,
 Non turba, non destà
 La tromba guerriera
 Dal sonno il pastor.

Le madri sicure
 D' insidie, e perigli,
 Se i teneri figli
 Si stringono al petto,
 Impulso è d' affetto,
 Non più di timor.

A R I A

DEL METASTASIO.

NELLA face, che risplende,
 Crede accolto ogni diletto,
 Ed anela il fanciulletto
 A quel tremulo splendor ;
 Ma se poi la man vi stende,
 A ritrarla è pronto invano,
 Che fuggendo allor la mano,
 Porta seco il suo dolor.

A R I A

DEL METASTASIO.

SARò qual madre amante,
 Che la diletta prole
 Minaccia ad ogni istante,
 E mai non sa punir.
 Alza a ferir la mano,
 Ma il colpo già non scende,
 Chè amor la man sospende
 Nell' atto del ferir.

A R I A

A R I A
DEL METASTASIO.

AMOR TIMIDO.

PLACIDO zeffiretto,
 Se trovi il caro oggetto,
 Digli che sei sospiro,
 Ma non gli dir di chi.

Limpido ruscelletto
 Se mai t'incontri in lei,
 Dille che pianto sei,
 Ma non le dir qual ciglio
 Crescer ti fe' così.—

DELLO STESSO.

LEON piagato a morte
 Sente mancar la vita,
 Guarda la sua ferita,
 Nè s' avvilisce ancor.
Così fra l' ire estreme
 Rugge, minaccia, e freme,
 Che fa tremar morendo
 Talvolta il cacciator.

A R I A
DEL METASTASIO.

LEON ch' errando xada
 Per la natia contrada,
 Se un agnello in rimira,
 Non si commove ad ira
 Nel generoso cor.

Ma se venir si vede
 Orrida tigre in faccia,
 L' assale, e la minaccia,
 Perchè sol quella crede
 Degna del suo furor.

C A N T A T A
DEL METASTASIO.

Contro l' INGRATITUDINE.

Benché' di senso privo
Fin l' arboscello è grato
A quell' amico rivo,
Da cui riceve umor :
Per lui di frondi ornato
Bella mercè gli rende
Quando dal sol difende
Il suo benefattor.

ODE SOPRA LA VIRTU'

DEL METASTASIO.

Se bramate esser felici,
Alme belle, è in questa schiera
L' innocente la sincera
La fedel felicità.
Quel piacer fra noi si gode,
Che contenta, e non offende,
Che resiste alle vicende
Della sorte, e dell' età.
Qui la sferza del rimorso,
Qui l' insulto del timore,
Qui l' accusa del rossore,
Come affligga, il cor non sa.
Del piacer, che i folli alletta,
E' il sentier fiorito e verde ;
Ma tradisce, e vi si perde
Di tornar la libertà. —

A COLLECTION OF SUPERSCRIPTIONS OF ITALIAN LETTERS.

IT is not my design to instruct in the epistolary art, for in this every one follows his fancy, but to make the learner acquainted with the titles and honourable appellations given to persons with whom we preserve an epistolary correspondence ; and as they are written in abbreviation, I have here arranged them at length in alphabetical order, that they may be the more easily understood.

<i>Aff^{mo.}</i>	<i>Affezionatíssimo.</i>
<i>Affettuo^{mo.}</i>	<i>Affettuosíssimo.</i>
<i>Affettuo^{te.}</i>	<i>Affettuosíssimamente.</i>
<i>Aff^{to.}</i>	<i>Affezionáto.</i>
<i>A.</i>	<i>Altézza.</i>
<i>Amat^{mo.}</i>	<i>Amatíssimo.</i>
<i>V. A Ser^{ma.}</i>	<i>Vóstra Altézza Sereníssima.</i>
<i>V. A. R.</i>	<i>Vóstra Altézza Reále.</i>
<i>Beat^{mo.}</i>	<i>Beatitúdine.</i>
<i>V. B.</i>	<i>Vóstra Beatitúdine.</i>
<i>Beat^{mo.}</i>	<i>Beatíssimo.</i>
<i>Beat^{mo.} P^{re.}</i>	<i>Beatíssimo Pádre.</i>
<i>Car^{mo.}</i>	<i>Caríssimo.</i>
<i>Car^{ma.}</i>	<i>Caríssima.</i>
<i>Col^{mo.}</i>	<i>Colendíssimo.</i>
<i>Crist^{mo.}</i>	<i>Cristianíssimo.</i>
<i>Crist^{ma.}</i>	<i>Cristianíssima.</i>
<i>Divot^{mo.}</i>	<i>Divotíssimo.</i>
<i>Ecc^{te.}</i>	<i>Ecclénte.</i>
<i>Ecc^{mo.}</i>	<i>Eccelentíssimo.</i>
<i>Ecc^{za.}</i>	<i>Eccelléntza.</i>

V. Ecc^{za.}

<i>V. Ecc^{za}.</i>	<i>Vóstra Eccellénza.</i>
<i>Em^{mo}.</i>	<i>Eminentíssimo.</i>
<i>Em^{za}.</i>	<i>Eminéntza.</i>
<i>V. Em^{za}.</i>	<i>Vóstra Eminéntza.</i>
<i>Ill^r.</i>	<i>Illústre.</i>
<i>Ill^{ma}.</i>	<i>Illustríssima.</i>
<i>Ill^{mo}.</i>	<i>Illustríssimo.</i>
<i>M. M^{ta}.</i>	<i>Maestà.</i>
<i>S. M.</i>	<i>Sua Maestà.</i>
<i>M. B.</i>	<i>Maestà Britanníca.</i>
<i>Mag^{co}.</i>	<i>Magnífico.</i>
<i>M^{to}.</i>	<i>Mólto.</i>
<i>Nrō.</i>	<i>Nóstro.</i>
<i>Obblig^{mo}.</i>	<i>Obbligatíssimo.</i>
<i>Onor^{do}.</i>	<i>Onorando.</i>
<i>Oss^{mo}.</i>	<i>Osservandíssimo.</i>
<i>P^{ta}.</i>	<i>Paternità.</i>
<i>V. P.</i>	<i>Vóstra Paternità.</i>
<i>V. P. Rev^{ma}.</i>	<i>Vóstra Paternità Reverendíssima.</i>
<i>Partí^{za}.</i>	<i>Particularíssimo.</i>
<i>Pre.</i>	<i>Pádre.</i>
<i>Próne.</i>	<i>Padróne.</i>
<i>Próna.</i>	<i>Padróna.</i>
<i>Rev^{do}.</i>	<i>Reveréndo.</i>
<i>Rev^{mo}.</i>	<i>Reverendíssimo.</i>
<i>Rev^{za}.</i>	<i>Reverendíssima.</i>
<i>Riv^{mo}.</i>	<i>Riveritíssimo.</i>
<i>Stā.</i>	<i>Santità.</i>
<i>V. Stā.</i>	<i>Vostra Santità.</i>
<i>Sant^{mo}.</i>	<i>Santíssimo.</i>
<i>Sant^{za}.</i>	<i>Santíssimi.</i>
<i>Ser^{mo}.</i>	<i>Sereníssimò.</i>
<i>Sere^{ta}.</i>	<i>Serenità.</i>
<i>Serv^{re}.</i>	<i>Servitóre.</i>
<i>S^{re}.</i>	<i>Signóre, m. sing.</i>
<i>Sig^{re}.</i>	<i>Signóre, m. sing.</i>
<i>S^{ra}.</i>	<i>Signóra.</i>
<i>S. S^{ri}.</i>	<i>Signóri.</i>
<i>S. S^{re}.</i>	<i>Signóre, f. plur.</i>
<i>V. S.</i>	<i>Vossignoría.</i>
<i>V. S. Ill^{mo}.</i>	<i>Vossignoría Illustríssima.</i>
<i>Ven^{do}.</i>	<i>Venerández.</i>

Of TITLES and Honorable Appellations used in Italian Letters.

OBSERVE that the Italians put the date in the last line of the letter, and none but merchants and tradesmen put it at the top.

To the Pope.—*Alla Santità di nostro Signore Pio settimo*—In the beginning of a letter, and in the discourse, *V. Santità*, or *V. Beatitudine*.—In the conclusion, *e con ogni umiltà le bácio i santissimi piedi. Di V. Stā, Umilíssimo, Divotíssimo, ed Ossequiosíssimo Servo.*

Di Parigi, il primo di Gennajo, 1823.

To a Cardinal.—*All' Eminentíssimo, e Reverendissimo Signór Cardinál O'rsi.*—*Eminentíssimo Signore, e Padrón Colendíssimo.*—In the middle of the letter, *V. Eminéntza*.—*E per fine a V. Eminéntza bácio la sacra pórpora, e da Dio le prégo ogni maggiór grandezza, e felicità; or, per fine le bácio umilíssimamente le máni. Di V. Eminéntza, Umilíssimo, Divotíssimo, ed Obbligatíssimo Servitóre.*

Di Parigi, i 3 Márzo, 1826.

Observe, that when the Princes Cardinals are at Rome, they are called by the title of *Eminence*, and not *Highness*; pope Innocent X. having so ordered it.

To a Patriarch, an Archbishop, a Bishop, a Nuncio, a Prelate.—*All' Illustríssimo e Reverendíssimo Signore Prône mio Colendíssimo, Monsignore di Beaumont, Arcivéscovo di Parigi.*

All' Illustríssimo e Reverendíssimo Signor Prône mio Colendíssimo Monsignór di Choiseuil, vescovo di Chalons.

Illustríssimo Rev. Signore, Prône mio Colendíssimo. E con profondo rispetto, e sommessa riverenza le bácio le sacre vésti. Di V. S. Ille e Rev. Umilíssimo, Divotíssimo, ed Obbligatíssimo Servitóre.

Di Parigi, i 6 Mággio, 1826.

If it be a cardinal that is a bishop or archbishop, you are

are to make use of titles belonging to such cardinals as are not princes.

To a Regular Abbot.—*Al Reverendissimo Pádre Prône
mio Colendíssimo il Pádre D. Ausélio N. Abáte
di N.*—In the beginning, *Reverendissimo Pádre, e
Prône Colendíssimo*.—At the end, *Reverentemente
baciando le máni a V. P. R^{ma}.* la prégo per sin-
golár grázia volérsi ricordár di me ne' suoí collóquij
con Dio. *Di V. P. Rev., Umilíssimo, ed Obbliga-
tissimo Servitóre.*

Di Parigi, i 7 Giugno, 1826.

To a Canon, a Curate, a Priest.—*Al mólto Illástre e
mólto Reveréndo Signóre, e Prône Colendíssimo il
Signóre V. canónico, or arcipréte di, &c.*

If it be a person of distinction you must say, *all' Ill^{mo} e
Rev^{mo} Sig^{ra} Padróne Colendíssimo.*

To a Vicar General.—*Al Reverendissimo Pádre mio
Osservandíssimo il Pádre N. N. Generale de'
P. P.*—In the beginning, *Reverendissimo Pádre, e
Prône Osservandíssimo*.—At the conclusion, *Di V.
P. Rev., Umilíssimo ed Obbligatíssimo Servitóre.*

To a Prior, Rector, Guardian, or Superior.—*Al mólto
Reveréndo Pádre e Prône Osservandíssimo il
Pádre N. Prióre, Rettóre, or Guardiáno, &c. de'
P. P. N.*—In the beginning, *Mólto Reveréndo e
Prône Osservandíssimo*.—At the conclusion, *E le
bácio umilíssimamente le máni. Di V. P. mólto
Rev., Umilíssimo ed Obbligatíssimo Servitóre.*

Di Parigi, gli 8 Agosto, 1826.

To a Friar Priest.—*Al mólto Reveréndo Pádre, or Al
mólto Rev^{mo} Pádre e Prône Osservandíssimo, il
Pádre N. dell'órdine di San N.*—In the beginning,
Mólto Reveréndo Pádre.—At the conclusion, *E
per fine a V. P. bácio con ógni affécto le máni, e
mi raccomándo alle sue orazíóni. Di V. P. mólto
Rev., Umilíssimo ed Obbligatíssimo Servitóre.*

To a Lay Brother.—*Al mólto onorándo Fratéollo in
Crísto fra' Agostino N. órdine di N. or nel Con-
vénlo de P. P. di, &c.*—In the beginning, *Mólto
Onorándo Fratéollo in Crísto.*—At the conclusion, *E
per*

*per fine vi bácio affettuosissimamente le máni.
Mólto Onorándo Fratéollo in Crísto. Divotíssimo
ed Affettuosíssimo Servitóre.*

Di Parígi, i 9 di Settémbre, 1826.

To the Emperor.—*Alla Ságra Cesárea ed Imperiále
Maestà dell' Imperatóre—Súcra Cesárea Maestà.*—In the course of the letter, *Vóstra Maestà*.—At the end, *E per fine a V. M. bácio umilíssimamente
le máni, pregándo Dio, che la cólmi di tutte le
maggióri e più desiderábili felicità. Di V. Cesárea
Maestà Umilíssimo, Divotíssimo, ed Ossequiosíssimo
Servitóre.*

Di Parígi, i 10 Lúglio, 1826.

To the King of France.—*Alla Ságra Real Maestà del
Re Cristianíssimo. Or, Alla Cristianíssima Maestà
del Re di Fráncia. Or, Alla Ságra Maestà del Re
di Fráncia.*—In the discourse, *Vóstra Maestà, or
Sire.*—At the end, *Cólmi Dío N. Signóre le
felicità presenti délla Maestà Vóstra, d'áltre nuóve
(a più grándi) nell' avveníre. Di Parígi, gli 11
Novémbre, 1826.*—Or, *Consérvi Iddio lungamente
V. M. a quélle prosperità, che sótto il felicíssimo, e
gloriosíssimo suo govérno, Ella fa godére a' suoi
pópoli. D. V. M. Crist. ; Umilíssimo, Divotíssimo,
ed Ossequiosíssimo Servitóre.*

To the King of Spain.—In the beginning, *Alla Ságra
Cattólica Real Maestà del Re di Spágna.*—*SIRE.*—At the end, *E per fine prégo Iddio ch' a V. M.
concéda ógni grandézza, e felicità maggiore Di V.
M. Cattólica ; Umilíssimo, Divotíssimo, ed Osse-
quiosíssimo Servitóre.*

Di Parígi, i 2 Dicémbre, 1826.

To other Kings.—*Alla Ságra Réal Maestà del Re d'
Inghiltérra, di Portogállo, di Svézia, di Dánimárca,
di Sardérgna, di Prússia.*—In the beginning, *SIRE.*—At the end, as above.

To the Dauphin of France.—*Al Sereníssimo Príncipe
Delfino di Francia.*—At the beginning, *Serenís-
simo*

simo Príncipe.—In the middle, *V. A. R.*—At the end, *Consérvi Iddio per lunghíssimo témpo quel béne alla Fráncia, che le ha dáto in dár la Sereníssima di lei Persóna, a cui con profonda riverénza m' in-chíno. Sereníssimo Príncipe, or di V. A. R.; Umilís-simo, Divotíssimo, ed Obligatíssimo Servitóre.*

Di Parígi, gli 8 Mággio, 1826.

To a Prince of the Blood.—*All' Altézza Sereníssima del Signór Duca d'Orleans.*—*All' Altézza Sereníssima del Signór Príncipe di Condé.* Or, *Al Sereníssimo Príncipe Signóre, e Prône mío Colendíssimo, il Príncipe di Condé.* We may also write, *All' Altézza Sereníssima, &c.* as above.

To Reigning Dukes.—*All' Altézza Sereníssima del Dúca di Parma. Di Módena.*—In the beginning, *Sereníssimo Príncipe, or S. A.*—At the conclusion, *E per fine a V. A. Sereníssima bácio rispettuosissi-mamente le máni, pregándole dal Ciélo ógni véra contentézza.* *Di Parígi, &c.*

I shall give no more conclusions of letters; a number of them will be found at the end of this collection.

To Secular Electors of the Empire.—*All' Altézza Se-reníssima Elettorále del Signór Dúca di Baviéra, Príncipe Elettorále del Sácro Románo Império.*

To Ecclesiastical Electors of the Empire.—*All' Altézza Sereníssima Elettorále del Signór Arcivéscovo di Colónia, Príncipe Elettorále del Sácro Románo Império.*

To Dukes who are not Sovereigns.—*All' Illustríssimo ed Ecclentíssimo Signóre e Prône Colendíssimo il Signór Dúca, &c.*

To Embassadors.—*A sua Eccellenza il signór N. Am-basciatóre di sua Maestà Britannica.*

To an Earl, a Marquis, or Baron.—*All' Illustríssimo Signór Prône mío Colendíssimo il Signóre Cónte N. Marchése N. Baróne N.*

To a Governor.—If he is an ecclesiastic, as those of Italy,—*Al Illustríssimo e Reverendíssimo Signóre Prône*

Prône Colendissimo Monsignor N. Gouvernâtre di Roma.—If he is not an ecclesiastic, *All' Illustrissimo Signore e Prône mio Colendissimo il Signore N. Gouvernâtre de N.*

To a Privy Counsellor.—*All' Illustrissimo Signore e Prône mio Colendissimo il Signore N. del Consiglio di Stato di sua Maestà Cristianissima.*—In the beginning, *Illustrissimo Signore Prône mio Colendissimo.*—At the end, *Di V. S. Ill^{mo}.*

To a President.—*All' Illustrissimo Signore e Prône Colendissimo il Signor N. Presidente nella Corte Sovrana del Parlamento di Parigi.*

To an Ecclesiastical Counsellor in Parliament.—*All' Illustrissimo e Reverendissimo Signore, il Signor Abate N. Consigliere nella corte Sovrana del Parlamento di Parigi.*

To a Counsellor of Parliament.—*All' Illustrissimo Signore Padrone mio Colendissimo il Signor N. Consigliere nella corte Sovrana del Parlamento de Parigi.*

To a Counsellor of the Court of Aids.—*All' Illustrissimo Signore Padrone mio Colendissimo, il Signor N. Consigliere nella caméra de sussidj di Parigi.*

To a Doctor of Law or Physic.—*Al molto Illustre ed Eccellentissimo Signore N. Dottore de Legge; or Dottor di Medicina in Parigi.*

To a Professor, or Language Master.—*Al molto Illustre, e molto Eccellente Signore il Signore N.—Lettore di Teología nel collégio di N.*—If he is a Language Master, *Maestro di lengua Italiana, virtuoso di liuto, di chitarra, di scherma, maestra di ballo, &c.*

To an Advocate, an Attorney.—*Al molto Illustre Signore Padrone Colendissimo il Signore N. Avvocato, or Procuratore del Parlamento di Parigi.*

They

They write, *all' Illustrissimo Signore*, to a Gentleman; *il Signor*, to a Secretary.

To a Tradesman.—*Al Signor N. sartore, fornajero, macellajo, &c.*

To a Servant, or any other Domestic.—*A Francesco N. Ortolano che Dio guardi.*—At the end, *E sarà sempre dispostissimo a compiacervi.*

Different Forms of Concluding Letters.

THE following are the Forms, which, in Epistolary collections, most frequently occur.

E per fine a V. S. or a V. S. Illustrissima, or a V. Eccellenza, or V. A. or a V. Eminenza, or a V. Maestà bácio umilissimamente le máni.

E qui per fine le bácio con ógni più riverente affetto le máni.

E le bácio affettuosamente le máni.

E baciandole affettuosissimamente le máni, le prégo ógni báne, e conténto.

E per fine le bácio con ógni maggior riverenza le máni.

E per fine a V. S. bácio con ógni affetto le máni.

E per fine a V. S. bácio le máni e le desio ógni vero bene.

E per fine le bácio riverentemente le máni.

E le bácio umilissimamente le máni.

E per fine a V. S. bácio le máni.

E per fine a V. S. bácio mille vólte le máni.

E le bácio le máni.

E con questo a V. S. bácio le máni, ed al Signor Piétre suo zio.

E con pári, e congiuntíssimo affetto le baciúmo, ed a tutti di cásia sua, le máni.

Manténgami V. S. il luógo néllea sua grázia che io le bácio le máni di cuóre.

E le bácio le máni salutando la signóra sua consórte.

E per fine néllea buóna grázia di V. S. mi raccomándo, e le bácio le máni.

E mi vi raccomándo cordialmente.

E per

*E per fine a V. P. mi raccomando pregándola avér
memória di me ne' suoi santi sacrificj.*

*E baciándole le máni, alle súe orazioni mi raccomando.
Ed a V. S. bácio umilissimamente le máni cóme ancóra
fo al Signór António.*

*E per fine saluto V. S. ed ella si compiacerà, a nôme
mío baciare le máni di Giovánni mio cugíno, ed
álla Signóra Caterína sua consórte.*

E riverentemente a V. Eccellénda bácio le máni.

Ed a V. Eccellénda fo umilíssimo inchíno.

Ed a V. Eminénda riverentemente m' inchíno.

Ed alle sue orazioni mi raccomando.

E le bácio con la dovúta riverénda le máni.

E résto facéndole umilíssima riverénda.

To a person in humble life, they write—*E sono al ser-
vízio . . . affettuosíssimo per servírvi . . . vóstro
amorévole . . . a' vóstri piacéri.*

The forms most used at present are,

*E rassegnándole la mia servitù, fo a V. S. umilíssima
riverénda.*

E con tútta la stíma mi dico.

*E con tútto l' osséquio mi do l' onore d' assicurárla del
mío profondo rispéttò.*

*E pregándola de' di l'éi stimatíssimi comandi mi prégio
d' éssere.*

*E résto con tútto l' desidério di potér incontráre qualche
occasione di servírla.*

Sóno con tútta la stíma ed il rispéttò che le dévo.

*E per fine mi do l' onore d' offrirle la mia debolíssima
servitù.*

*E sia persuása che sóno e sard sémpre dispósto ad ob-
bedírla, &c.*

LETTERE MERCANTI'LI.

Venézia, al Sigr. N. N.

*Amsterdámo,
i 2 d' Agosto, 1826.*

Stimatíssimo Signóre;

AVE'NDO risoluto col nome di Dio d'erigere cása di negózio in quésta Città (Piázza) sotto 'l nome mío, con facoltà e govérno tálē di potér intrapréndere qua-lunque onorévole negózio, e tenéndo voi nel número de' più cari e parziáli Amíci, vene do avviso con quésta mía, acciò nelle vóstre occorrénze possiáte valérvi dell' ópera mía sì per provvisióne o mercanzíe, per le quálí ho módo di fárvi godér ógni vantággio, cóme in Cámbj ed áltro che vi pôssa di quà bisognáre. Sicúro di riportárne óttimi e leáli trattaménti, esibéndovi la mía servitù, cólle sólite e consuéte provvisíoni, con che vi dichiariáte prônto ad úna reciproca corri-spondénza. In tanto faréte nóta di non prestár féde che álla mía firma, cólla quálé sarà la presénte sottoscritta, e mi diréte cóme dovrò contenérmi per vói, per isfug-gíre gli erróri. Atténdo l'onore de' vóstri stimatíssimi comándi, per fárvi sperimentáre 'l piacére particoláre che ho délla vóstra gráta corrispondénza, accertándovi che álle occasíóni sardò per ricórre a' vóstri favóri, méntre affettuosamente salutándovi, vi bácio le máni.

Verona, N. N.

Amsterdámo.

PER mancánza d' occasíóni non vi abbiámo piú scrittó; servirà quésta ora per caraménte salutárvi, e dírvi, che per círdine del Signór N. N. di Róma vi ab-
U biámo

biámo in Condótta di quéstí SS. N. N. spedita fránca, e bén condizionáta úna Bálla con fuóri márca, e número contenénte Pánni d' Olánda, che vi piacerà in témpo débito procurárla, per dispórne a vóglia del détto amíco di Rómá, dal quale vi varréte délle vóstre spése con avvisáre 'l seguito. Con quéstá occasióne v' offe-riámo la servitù nóstra in túttó ciò che vi potésse oc-correre, che prontíssimi sempre ci avréte, e B. L. M.

Rómá.

Amsterdám o.

SE'NZA le caríssime vóstre si sóno provviste le Pézze ótto Pánni che avéte ordináto di perfettíssimá qualitá, ed úna Bálla délla fuóri márca e número résta spedíta a vóstra disposizióne in condótta di quéstí SS. N. N. ai SS. N. N. di Veróna, che saréte a procurárla da' medé-simi per dárcele a suo témpo la ricevúta, e soddisfázioné, cóme non dubitiámo, avendóvi procuráto fiór di róba, ed avantaggiátovi al possibile tanto nella cómpra, che nélle spése, il che sarà motívo di continuárci in abhon-dánza i vóstri impiéghi; e cóme dál' ingiúnto cónto vedréte, ove abbiámo dáto débito per il costó e spésa di f... Beo. che di tánti ci daréte crédito, attendéndo che celi rimettiáte al maggiór nóstro vantággio, e sópra di voi, alla ricevúta del cónto cólla solita vóstra pun-tualitá; e favoríteci di nuóvi, e maggióri vóstri comándi, che prontíssimi ci avréte con tútto l'afféttó, col quale caraménte salutándovi, B. L. M.

Amsterdám o, SS. N. N.

Rómá.

CÓLLA gratíssima vóstra dei ... ho ricevúto 'l cónto delle Pézze 8. Pánni d'Olánda che m'avéte provviste, e spedíte in Bálla N.... ai SS. N. N. di Veróna a mía disposizióne, che la procurerò da' medésimi.

Non ho dúbbio che saránno délla perfetta qualitá che díte, ed a suo témpo vi dirò la ritrováta. In tánto per fárvi valére 'l vóstro avánzo ho ordináto al Sigr. N. di Venézia di provvedérvi súbito f... Bco. importáre della détta

détta Bália, che l'effettuerà con ógni puntualità, atten-déndo da vói avviso che sia seguito, e che mene ab-biate dáto crédito a frónte di detta partita; nel méntre vi piacerà far nota di provvedérmi Pézze due Pánni di Berrí per Tabárrí che potréte pagáre f. 5 incírca il bráccio in biánco, e fárli tíngere scarlátto cóme la móstra; ed in apprésso vi darò nuóvo órdine per compíre una balléttá, raccomandándovi che détti Pánni síano di buón córpo, buón lanággio e ben copérti per dármi ánimo alla continuázione de' miei impiéghi che non saránno scársi, se mi troverò ben favorító, ed offeréndomi a' vóstri comándi prontíssimo, vi salúto, e B. L. M.

Amsterdámo, SS. N. N.

Venézia.

PER órdine, e conto del Signóre N. N. di Róma vi rimétto a úso D Bánco da N. N. léッterá N. N. a gróssi ducáto che ne pròcureréte proméssa, e pagaménto in témpo intendéndovene con détto Amíco, avvisando 'l seguito, e pregándovi de' vóstri comándi vi salúto caraménte, e B. L. M.

Róma, N. N.

Amsterdámo.

CÓLLA vóstra caríssima dei Corrénte ci rimet-téte da quéstó N. N. f. Bánco ad úso léッterá vóstra; sene procurerà accettazíone, ed a suo témpo ne cercherémo 'l pagaménto per creditárvene cóntro la Balléttá téle d' Olánda mandátavi, e quándo áltro in contrário non sentiáte, tenéte l'affáre termináto. Noa ci réssta, che pregárvi délla continuázione de' vóstri stimatíssimi comándi per i quálí prontíssimi sémpre ci avréte, salutándovi caraménte vi B. L. M.

Firenze.

Firénze, N. N.

Amsterdámo.

E MOLTO témpo che non v'ho scritto per marcánza d' occasíoni: servirà quésta per salutárvi caraménte, e dírvi che a persuasíone del S. N. N. di Livórno, ho risolutó fáre úna píccola pruóva délla vóstra fábblica, commetténdovi due cásse dráppi o mantíni di buóna qualitá e de' colóri che vi móstra l' ingiúnta fattúra. Vi piacerà fárne nota per inoltrárlí quésta vólta cólla maggiore celerità possibile per la sólita Condóttá, facéndomi álla spedizíone Trácta dell' impórto, che 'l vóstro cárico incontrerà il dovúto ricóvero: raccomandándovi che i colóri siano ben viváci, di buón péso e di perféttá qualitá, così che mi facciáte vantággio nel prézzo e rispármio nelle spése, se desideráte la continuazíone de' miéi impiéghi che saránno di qualche sómma, se mi vedrò ben trattáto, come non dúbito del vóstro affétto; ed offeréndovi la mía servitù in tutto ciò che quí possa occorrervi affettuosamente vi B. L. M.

Raccomandazíone d'un Amico passeggiére, ed Assegnazióne fáttagli de' danári necessárj, &c.

Mío Signóre;

SE'NZA cára vóstra, mi rappórto sópra la mía antecedénte che fu ai 10 del passáto. Quésta sérve solaménte per pregárvi, che se 'l signór N. che párté oggi di quí per N. venísse a riverírví da párté súa e nóstros, con ricercár i vóstri consígli ed ajúti, d' assísterlo nelle sue occorénze; s' égli avésse bisogno di danári, di fornírgliene sin alla sómma di fl 1,000 monéta corrénte contro quittánza, e di méttermeli a cónto senza darmene avviso. Vi resterò con óbbligo per quésto, e per gli altri favóri che avréte la bontá di far al détto Signóre, ch' è móltó nóstro amico. Raccomandándovi 'l ricápito dell' inclusa, caraménte vi B. L. M.

Sénza cára vóstra la presénte sarà per dirvi ch' atténdo abbiáte riscóssa da' Signóri N. di costí fl _____ e dátomene crédito ed avviso. In quésto méntre vi riméitto

riméttó áltre fl.—, sópra 'l Signór N. pur di costí per léttera di quésti Signóri N. N. di cui vi piacerà di procurár l'accettazione, e pagaménto a suo témpo, ed im-borsáti che gli avréte mene daréte pariménte crédito, ed avviso. In tanto faréte nóta di provvedérmi le sótto notáte mérci e di spedírmelle in due Baríli, quándo però mele vogliáte dáre al prézzo avvisátoví : in difféttó, tralasciáte ánco di riscuótere suddetta riméssa con rimandármene la léttera : ma quándo avréte risolúto di spedírmí i détti Baríli al prézzo accennáto, saréte rimborsáto súbito del vóstro avánzo, e sarà caúsa dí dárvi Commissióni di maggiór sostánza. Marcheréte i Baríli, di Num. 10. 11. colla sólita mía márca avánti, e per grázia non vi dimenticáte délla féde di sanitá sópra cotésti Baríli, dóve si attésti che la róba sia státa costí fabbricáta, e résto—

PER rispósta délla cára vóstra de' 22 passáto, gódo di sentíre che abbiáte ricevúto ed imborsáto la cécola dí cámbio di fl..... da me riméssivi sópra cotésti Signóri N. N. Di grázia, s'egli è possibile sénza vóstro pregiudízio, compiacétevi con sudétti fl..... saldárne la partíta, méntre, cóme ben sapéte, avéte pósto la róba più cára a me che non avéte fatto ad áltre di qui, avéndo ciò visto con gli ócchi miéi proprij, e v'assicúro, che se mi faréte godére qualche vantággio, non mancheréte mái di Commissióni dállea párté mía, ed in bréve vene ordinerò 2 Baríli ; ma saldáte s' è possibile la partíta suddetta, quándo però non lo vogliáte fáre, avvisáteme, che súbito vi farò pagáre quel pocó avánzo che pretendéte ; ma poi le míe Commissióni saránno scárse, perché non è di ragíone ch' io pághi più dégli altri ; e caraménte vi B. L. M.

RISPONDE'NDO alla gratíssima vóstra de' 6 stánté ; vi dirémo, che in quésta nóstra fiéra già termináta, abbiámo fatto fine de' due prími Baríli e di Baríli sei che ci provvedéste per cónto a metà ; del tútto sene formerà 'l cónto per mandárvelo con áltra. Vediámoo ora per détto cónto a metà che avéte provvisto e spe-dító per Bolzáno al Signór N. a nóstra disposizione áltre

altri due Baríli . . . e Baríli otto . . . dei quáli cóme ánco di quéllo che résstan, procurerémo lo spáccio, il quale seguito, vene darémo ragguáglio con mandár-vene 'l cónto; cóme per tánto l' abbiámo ricevúto del loro importáre, che rivedrémo per scritturárlo, in mancánza di erróri (di vóstra conformità) abbiámo fáttó nota che de' fl. 682 che avanzáte per la nóstra metà di suddette mérci, cene sarà fáttta trácta in fiéra próssima di Bolzano dai Signóri N. N. di N. laonde vi farémo le disposizióni necessárie, acciocchè réssti puntualmén-te compítá e secóndo che s'andrà esitándo, s' ordineránno nuóve provvíste, cóme intenderéte, e nel resto in che vagliámo a servírvì, comandáteci liberaménte e per fine vi B. L. M.

Signór mio;

SÓPRA la cópia della nóstra última del primo Set-témbre scaduto, e per adéssso vi diámo avvísso che 'l Signór N. v' ha indrizzato pel' Carrettiére N. una cássa No. I. che abbiámo comméssa per próprio cónto, sén-dovi déntro mille nóve cento settánta sétte márchi d' argénto con áltre róbe di prézzo, cóme vedréte dál-la nótta qui sótto uníta, e vi preghiámo di farne célere inoltrazíone e cólla minóre spésa che si potrà. Sér-vavi l'avvísso, e comandáte dóve ci troveréte capáci per rendervi servízj gradíti, non dubitáte che sarémo sémpre dispósti ad effetuárlí con tútta quell' attenzióne che meritáte, e nella stéssa maniéra, con cui ci favoríte sémpre, méntre caraménte vi salutiámo, ed auguran-dovi un felíce viággio, ed ógni vantággio possíbile álla próssima fiéra di N. dove fórse qualcúno di noi avrà 'l piacére di vedérvi, restiámo.

IL falliménto del Signór N. seguíto in Parigi i 19 del corrénte, ci ha quási rovináti, perchè ci ha fáttó pérdere dódici míla scúdi da qualche témpo già spiráti, oltre un' áltra partíta di quáttro míla ótto cénto floríni, che dovrà maturáre al Natále di quést' ánnno. Ma pa-zienza; Iddio ha volúto così, così sia. Vi dirámo, che témpo

tempo fa, démmo órdine al Signór N. d'addrizzárvi un Cólle, quéllo che ánco ci scríve d'avér fátto. Vi piácia díausque andárlo procurándo a suo témpo ben condizionáto, e celo rispediréte quánto prima per Lindo a nóstra disposizione. Vi preghiámo di restríngere quánto mai sarà possibile l' agrávio délla Condóttia, non dimenticándo d' unírvi (o d' aggiungérvi) la bólletta di sanità. Avréte visto cónlla nóstra antecedénta un Barile di Caffè all' indrízzo del Signór N. e mentre siámo entráti nel nuóvo ánno, v'auguriámo felicíssimo capo d'esso cólmo d'ógni béne e bramáta prosperitá. L'istesso facciámo a quéllo che v'appartengono, e siámo di cuóre.

Prima Léッterra di Cámbio a due mési di dáta.

Pisa. Gennáje, 1826, per mille Piástre.

A DUE mési di dáta pagáte per quéta prima di Cámbio all' órdine del Signór N. mille Piástre valóre ricevúto contánte dal détto Signóre, e li passeréte secóndo l' órdine di

*Al Signór N.
a Cádice.*

ROMULÍNO.

Prima Léッterra a Vista.

Lióne i 10 Marzo, 1826, per 330 Ducáti di Banco.

A vista pagáte per quéta prima léッterra di Cambio all' órdine de' Signóri N. N. Fratélli, trecénto Ducáti di banco, valóre ricevúto da' détti Signóri, che passeréte secóndo l' avviso di

*Al Signór N.
a Venézia.*

CRISTÓFORO PA'ULI.

Fórmula d' Assegnazióne.

SIGNÓR Filippo N. vi preghiámo di pagáre cóntra nóstra Assegnazióne al Signór Danièle N. ad Ordine, dugénto

dugento Scúdi quaránta cíngue Crucíferi in monéta,
che passeréte cóme per avviso di

Francofórtē, i 4 Agosto,
1826.

CARLO N.

Scúdi 200. 45, Crucíferi Monéta.

Fórmula di Quittanza.

Confe'sso e dichiáro per la presénte d' avér rice-
vuto oggi dal Signór N. N. di N. la Sómma di
quaránta cíngue Scúdi, che mi dovéva dópo la Fiéra
passáta per divérse mercanzíe.

Lipsia, i 9 Novémbre,
1826.

FERDINA'NDO N.

Fórmula di Ricevúta.

Ho ricevuto dal Signór N. N. mille fiorini a Conto
di quánto mi déve.

Argentína,
gli ótto Decémbre,
1826.

ANTÓNIO N.

Altra Ricevúta.

Ho ricevuto dal Signór N. N. un plíco di N. per il
Signór Príncipe N. che m' obbligo di fargli tenér in
máni próprie a mio rísico e perícolo.

Augústa.

ANSE'LMO N.

Léッterra di Vettura per Térra.

Francofórtē, i 15 Giúgno,
1826.

Signore;
ALLA guárdia di Dio e condótta di Michéle
Carrettiére

B. T. Carrettiére di quéta Città, riceveréte úna Bálla di Mercánzie marcáta come in márgine, pesánte quattro cénto cinquánta líbbre, la quale avéndo ricevúta ben condizionáta, ed in témpo dovúto, gli pagheréte pér la sua Vettúra a ragione di due Scúdi pér Quintále, come per avviso del

Vóstro umil^{mo} Servo
N. N.

Léttéra di Vettúra per Acqua.

Amsterdám o i 20 d' Agósto,
1826.

Signóre;

Vi mándo per la Náve (o bárca) di Giovánni N. Barcaruólo di N. quattórdici Cásse di Zuccheró marcáte cóme in márgine, le quali avéndo ricevúto i 25 del corrénte in buóno státo, gli pagheréte per la sua Vettúra a ragione di due fioríni per Cássa, ma solaménte la metà, se non le conségna al détto témpo. Sono

Vóstro umil^{mo} Servitóre,
N. N.

LE' TTERE DI CIVILTA'.

Léttéra civile ad uno.

Illustríssimo Signóre; Padróne mío Colendíssimo.

Le réndo mille distintíssime grázie per tutt' i favórí usáti vérso mío figlio, méntre è státo Collegiale in quéta sua régia Accadémiá, dóve mi páre ábbia fatto non mediócre profitto. Può ésser ben assicuráta V. S. Illustríssima, che mi farò sémpre glória di servírla in tutte le occasíoni, nelle quálí vorrà onorámi de' suóí pregiatíssimi Comandi, per testificárle l'indeléibile gratitudine che conservár débbo vérso l' innáta di lei gentilézza,

gentilézza, ed in mancánza mia lo stéssò mio figlio, che si dichiára da léi favoritíssimo, non mancherà mái di compíre l'óbbligo suo per non rendérsi immeritévole délla di léi continuáta protezíone. Gradísca frattánto in ségno délla mia servitù e divozíone un fornimento di bottóni dell'última móda; venúta solaménte la settimána scórsa da Lóndra, nè voglia far attenzíone alla qualità del dóno al di léi mérito in missún módo proporzionáto, ma al cuór del Donatóre fin álle Céneri.

Di V. S. Ill^{ma};

Nápoli, i 7 Agosto, 1826.

**Divot^{mo} Umil^{mo} ed
Ossequiosissimo
Servitóre.**

Léッtera civile ad una Signóra.

Illustríssima Signóra; Padróna mía Colendíssima.

PER farle vedére quanto stímo l' onóre de' di léi pregiatíssimi Cénni, al ricevimento dell' última sua in dàta dei 15 Mággio, ho pregáto l' Giúdice di quéta nôstra Città, Amico mio stréttio, affinchè spedísca la sua caúsa ventilante nel suo Tribunále, e m' ha promesso che lo farà il mése próssimo, di maniera tale che spéro che V. S. Ill^{ma} sarà servita senza dubbio, e le dico per suo riposo, che le manderò a suo tempo Còpia délla sentenza, con che potrà ella interamente assicurársi, che vivo impazientíssimo d'obbedírla, e rénderla persuása e certificata del rispetto, délla venerazione, e della stíma cou cui ho l' onóre di protestármele;

Di V. S. Ill^{ma},

Firénze, i 14 Lúglio, **Divotíssimo ed obbligatíssimo**
 1826. **Servitóre.**

SEMPRÓNIO N.

P. S.

Súa Fíglia góde assái buóna salute, grázie al Ciélo
e per ésser dégna figlia d'úna degníssima Mádre, viéne
stamáta ed amáta non solaménte da tútte quéste Reli-
gióse

gióse che quási l' adórano, ma da tútti quelli che hánno la béllo sorte di conóscerla.

Léttora del Sereníssime Príncipe LEOPÓLDO al Signor Egidio Menágio.

Signor Menágio ; Gli amo-
révoli sentiménti che V. S. mi signífica di compati-
mēnto e di duólo per la mórtre del Sereníssimo Príncipe Mattiaš, mio fratéllo, di felice memoria, sóno
proprij dell' ánimo suo cortés, esperimentáto da me in
tánte occasióni : ónde li recévo io con affettuósa parzia-
lità ; e le réndo grázie ben grándi : desiderando di pôter
corrispondere álla cordialità di V.S. cólla pienézza délla
mía, in túfо ciò che sía di suo gústo. Ed in tánto le
áuguro dal Ciélo tútte quélle prosperitá più perfette
che ella sáppia bramáre. Di Firénze, ai 25 Novembre.

Amorévole di V. S.

IL PRÍNCIPE LEOPÓLDO.

Léttora del Sig' MENA'GIO, álla Signóra Contéssa délla FAE'TTA.

Sóno obbligatíssimo álla gentilézza di V. S. Ill^{ma}
della grázia singoláre che s'è compiaciúta di farmi
cólla sua cortesíssima léttora. Che veraménte è fáre
úna grázia singoláre ágli assénti, avérgli in memória in
così améno luógo, qual' è la Villa di Frésne ; ed in
compagnía di cosí amábili persóne, quálí sóno Madáma
du Plessis e Madamigélla le Gendre : tútte cóse capa-
císsime d'occupáre interaménte l' ánimo sáo, per
grández che sía. Quant'a me, non dirò già a V. S. Ill^{ma}
che ógni di spésse fiáte áñch' élla mi tórra a ménte,
non esséndone mái partíta ; le dirò béne che sóno a
Vitrì, luógo altresì améno, dóve fra dótti Pastóri e
vághe Pastorélle si fánno tutt' i bálli e giuóchi che si
scrivono del paése di Caledóne e d' Astréa : ma che
ógni luógo m'attrista dóv' io non vépo V. S. Ill^{ma}, e che
in

in questo aménissimo luógo vo fuggéndo tutt' i piacéri e passatémpi di così riguardévoli Pastóri e Pastorélle.

*Sólo e pensoso, i più desérti cámpi
Vo misurándo a pássi túrdi e lénti.*

Quíndi può ben conóscere V. S. Ill^{ma} ch'io non son méno adéssò délle di léi virtù e gentilézze invaghító, eh'io n'era allóra che dimorándo élla in *Angiù* nella deliziosíssima Villa di *Ciampiré*. Tornerò a Parígi, súbito che ella vi sarà tornáta. Fra tánto le mánco il Madrigale Italiáno, da me fatto per Madáma di *Sevignè*, ad imitazíone di quéllo del Guaríni, *Occhi stélle mortáli*, &c. tánto stimáto e tánto lodáto da V. S. Illustríssima. E per fine le prégo ógni più desideráta felicità.

M A D R I G A ' L E D E L M E N A ' G I O.

Piánto di bélла Dónna.

*Ah ! del Régno d' Amór prodígio triste !
Spárger lágrime amáre
Que' dólci lúmi ho visto ;
Là tra le Grázie assiso
Sóléa scherzáre il ríso.
Spargéan di piánto que' begli occhi un mare ;
Ma pur co' raggi ardénti
Spargéan fíamme cocénti :
È quel fatále ardóre
Tósto m' accése il córe.
O mísera mía víta !
Occhi, lúmi immortáli,
Deh qual per i miéi máli
Pósso speráre áita ?
Se nubilósi ardéte,
Seréni che faréte ?*

F I N I S.

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